

N O S F E R A T U

by

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(F.W. Murnau's hand annotations and scenes additions and location markers are in Bold Print)

ACT 1

- Fade in. **8 meters location shot: Wismar**
Townscape
View over the roofs of a small old-fashioned town built in the style of the 1840s. The sun shines peacefully on pointed gables and leafy squares.
- Fade out
Two shot, one from the church tower onto the town the other from the harbour over towards the town.
1st: view of Lübeck.
Dissolve to harbour of Wismar
- Scene 23 **4 meters 2x**
Fade-in
Outside a window
There are flowers in green window-boxes. On the window sill a kitten is playing in the morning sun. With graceful movements she tries to catch a ball that dangles from a thread. Now the ball is being pulled in through the window. The cat jumps in after it.
- Scene 34 **Ellen's sitting room 7 meters 2x**
Small neat kitchen
The morning sun casts the shadow of a window frame onto the floor. Ellen, by the window, is pulling the thread with the ball, the cat follows it with a leap. Then she puts the little animal on her arm. **Playing with it she sits down on the window sill bathed in sunshine and looks out dreamily.** She squats on the floor opposite the animal and plays with it. Her dressing gown moves in the breeze, her big child-like eyes a laughing.
- Scene 34a **20 meters Hutter white jabot blue waist coat.**
A small sitting room (attic)
Poor-looking and tidy. A bed, a chair in the period style. Hutter is standing in front of the mirror. He is about to put his jacket on. He pauses to listen, takes a look through the side window. Smiling happily he finishes dressing and goes out.
- 4a A small flower garden
Shot from above. Hutter appears, gardening knife in hand, looks up front of Hutter's house beaming with joy. He finds a clump of carnations, cuts the flowers with a quick gesture and makes a bouquet.
- Scene 5
The small kitchen
Ellen, still playing with the kitten, hears Hutter coming and jumps up.

Shot of cooker Ellen comes over and begins to busy herself with the sauce pans, with a childlike earnestness towards her house-wifely duties.

Shot of door: Hutter is standing in the doorway and laughs and laughs.
Hiding the bouquet behind his back, he laughs and laughs

Shot of cooker Ellen turns around, catches sight of her husband and seems a little ashamed that she hasn't yet made breakfast. Now Hutter moves closer to her, looks into the sauce pan holds it upside down indicating that it is empty, and looks at her reproachfully.

Title: Ellen!

She is sulking now and trying to placate him. But he pulls out his watch; it is late already; he has to go. He kisses her good-bye, but she calls him back again to confess that she hasn't got any money left to do the shopping. He pulls out his purse with a sad look and holds it up: there is nothing in it! They both sigh. He leaves with a heavy heart. The moment she is alone she takes a small basket of potatoes, which is all she can find, the last resort of the poor house-wife, and starts peeling them. A potato drops on the floor, the kitten comes up and plays with it.

Fade-out They are rushing towards each other, Ellen throws herself into Hutter's arms

Long Shot He produces the bouquet, hands it to her beaming all over his face. She is touched then, saddening, she takes the glowers looking at the stems and stroking them. His voice asks for the reasons of her behavior she says:

Title Why have you killed them ...
the beautiful flowers?

Hutter is taken aback for a moment. He apologizes and kisses her.

Fade-out Then she forgives him, they stand in an embrace.
2x

Scene 5a 10 meters Lauenburg
Fade in
Street with front gardens

Title: Professor Bulwer

Professor Bulwer is walking vigorously, yet slowly along the road, enjoying the morning and the sunshine. His stick strikes the ground energetically. Suddenly he stops and turns around. Who is following him in such haste? Isn't it Hutter? He grasps the passing man by his sleeve; he holds on to it. Hutter greets him, looking pleased. Bulwer laughs and looking deep into his eyes says:

Title: Why so hasty , my young friend? One reaches one's goal soon enough.

Hutter, of course, doesn't understand him. He has to get to office quickly. He greets him again and again. Until he manages at last to break free with a laugh and rushes off. Bulwer stands there for a moment, then he resumes the regular rhythm of his walk.

Scene 6

6 meters **Caption: Knock - a house agent**

Fade-in

Dusty cramped office

Pale light is falling through tiny blind window-panes into the strange room which is eccentrically decorated with bits of old-fashioned furniture. KNOCK is standing at a high desk. People call him a house agent.

Close-up

Knock's spindly hunch-backed figure. Grey hair, weather-beaten face full of wrinkles. Around his mouth throbs the ugly tic of the epileptic. In his eyes burns a sombre fire. He is reading a letter.

Close-up

The letter. On a sheet of paper decorated on the margin with grotesque vignettes a medley of intricate and quite illegible signs.

Med. Close-up

Knock seems to be able to make sense of the strange letter, for his ugly mouth sets into an understanding smile. Then he turns and opens the door.

Scene 7

5 meters

Small room adjoining the office

Very narrow and dark, totally without sun. Hutter, buried in files. Knock looks through the door and calls him in.

Another clerk is present

Scene 8

30 meters

The dusty and cramped office

Knock and Hutter enter. Knock points to the letter with mysterious gestures and tells Hutter:

Title

Count Orlock - His grace - From Transylvania wants to buy a beautiful house in our little Town

Close-up

Knock's demonic face with wide open eyes

Title

You could make a nice bit of money . . .
It will take some effort, however . . .
a few drops of sweat and blood. . .
Perhaps a little blood.

Closeup

In Hutter's face expressions of mounting joy and strange apprehension are fighting each other. Yet joy wins in the end.

Long shot	Knock digs up an old atlas from the depths of the cabinet and opens it. His finger runs over a page.
Closeup	The route from England to Transylvania on the map.
Long shot	Transylvania? asks Hutter, his eyes suddenly shining at the thought of a journey. Yet Knock has turned back to the letter, now reading the last page.
Closeup	The back page of the letter, covered with the same illegible squiggles.
Long shot	Knock seems to be able to make sense of this page too. He turns back to Hutter who is already day-dreaming about his journey.
Title	He wants a handsome deserted house.
Long shot	For a moment Knock is lost in thought, then he has an idea. He limps over to the window.
Scene 9 Section of window	4 meters Window frame, take in Knock View down the street The deserted house. A dilapidated facade. Black and hollow windows. Not a sign of life. Shadows on it. Daytime - Sun
Scene 10 The dusty and cramped office	15 meters Knock walks back from the window and says to Hutter:
Title	That house...just opposite yours. Offer him that!
Fade-out	Hutter seems to be a little taken aback, but he rallies around quickly. Knock urges him to set out on the journey at once, hands him some money and documents and pushes him to the door. 18 meters 2x As in scene 8
Scene 11 Room in Hutter's House	Ellen is sitting by the window. Now she can see him coming. She waves to him. Her face lights up with joy. She hurries over to the door. Presently Hutter enters. Moved and happy, he puts his arms around her and tells her his great news:

Title	<p>I shall go on a journey far far away to the country of mountains where there are bandits and ghosts still.</p>
	<p>Ellen is startled. A shadow passes over her forehead. She wants to hold him back. But he is not listening. He has got to pack; already he is leaving her.</p>
<p>Fade-out Scene 12 The attic room Fade-in</p>	<p>15 meters Frau Schroeder without shawl saddlebags</p> <p>Hutter is packing his little travelling bag. Ellen appears in the door behind him. Sud- denly she starts to beg him tearfully, en- treating: Do not go! I am worried about you! But he rejects her remonstrations. Now he has finished packing. He gets up. Ellen realizing that he has made up his mind steps back, resigning herself. But there is fear in her eyes. Seeing her like this he hes- itates for a moment. But then he embraces her again with determination, takes up his bag and leaves the room with her.</p>
<p>Fade out Scene 13 (Lord)Harding's park</p>	<p>15 meters</p> <p>Hutter, all ready for the journey, takes his leave from Harding and his sister Anny. Ellen, weeping is supported by Anny.</p>
Close-up	<p>The two men. Hutter, taking both of Harding's hands and looking deep into his eyes:</p>
Title	<p>I entrust Ellen to your care.</p> <p>Harding promises his friend to look after Ellen, she can live here, she will never be alone.</p>
Long shot of all characters	<p>Hutter gives his hand to Anny and then to Ellen One last farewell kiss. At this moment her grief is over. As if she had a premonition she says:</p>
Title	<p>Farewell! There is no escape left.</p> <p>At first they are all startled by these words. Then Hutter breaks away. Another farewell, another wave of the hand and Hutter vanishes into the park. Ellen is staring vacantly into the distance.</p>

Scene 14 Square with fountain	A number of healthy-looking people are walking about in the sunshine. Tied to the fountain a lonely saddled horse. Hutter appears, mounts the horse gives one last backward look and gallops off.
Fade out	
Scene 15	9 meters Schlesische Hutte
Title	The Carpathian Mountains
Fade-out	Wild and rocky mountains. Contre jour
Scene 16	Evening
Long shot	10 meters
Outside the Carpathian inn.	The big mail coach drawn by four horses drives up and comes to a halt.
Shot of door of inn	The inn-keeper, a small old Jew, comes out and sees the coach.
Shot of coach:	Hutter jumps out first. He looks around.
Long shot:	The house. One part of brick-walled living area, the other coach house and open stables Shot of coach In the meantime the other passengers have got out. Long-haired, black Huzules. All identically dressed and of identical appearance like ghosts. they go into the house.
	The inn-keeper has gone up to Hutter and greets him with an inviting gesture.
Shot of coach	The horses are now unharnessed, the coach is being pushed into the coach house. Night is falling.
Scene 17	8 meters servant: Frau Kurz
Inside the Inn.	A large smoky room with an enormous tiled stove. A central hanging lamp throws out dazzling light At tables in the background the passengers. Hutter who came in last, is standing in the foreground, he looks around and sits down right in front. At once the old servant approaches with a glass and puts it down in front of him. He overcomes a strange anxiety that was brought on by the evening mood in a strange country and puts on a sudden show of liveliness. He knocks on the table and says:
Title	Quickly, my meal - I must be off to Count Orlock's castle.
	The servant recoils in horror. The strangely identical looking passengers, sitting in the background rise up abruptly to stare at him.
Shot of bar	The old hunch-backed Jew pricks up his ears.

Long shot	Hutter looks around in embarrassment, then takes up his glass resolutely and downs it in one gulp.
Scene 18 A grassy slope behind the inn	4 meters Walddorfchenke The ground falls away towards the back. Night mists are creeping up from the valley. The horses are put out here to graze. Suddenly, they raise their heads, as if frightened and, scattering, gallop away.
Scene 19 Inside the inn Shot of window:	The passengers, seen from behind are standing by the window, looking out apprehensively. The old servant has not got the courage to go up to where they stand and makes the sign of the cross. Hutter stands alone, looking around. He is perplexed and wants to ask what is happening. The old servant comes up to him and whispers into his ear.
Title	You mustn't go there now there are wolves about Spend the night here.
Fade-out 19a 19b Scene 20 A room at the inn.	Hutter understands and decides to stay. Hyena Horses, panicking 6 meters A tiny white-washed room with sharp angles: a flickering light from the old servant's candle. Now Hutter enters. She puts the candle down, goes out without a word. Her eyes expressing concern for him. Hutter alone. He goes over to the window, throws it open and looks into the starless night.
Scene 21	(missing from script)
Scene 22 Inside the inn	5 meters The pale passengers, now without Hutter in the enormous room, look frightened. They, too, are listening to the horrible howling. They look at each other and are crossing themselves in terror!
Scene 23 The tiny white-washed room Medium close-up Long shot Close up	20 meters In the light of the candle Hutter, shivering, closes the window. He is no longer sleepy. He walks up and down the room restlessly, stopping in front of a little bookcase. Looking for something to distract him Hutter pulls out a book at random. He moves back to the candle, sits down on his bed and opens the book. He gets interested in it. The book's title page: VAMPIRE The page os being turned over. THE NOSFERATU From the bloody sins of mankind a creature will be born which will seek revenge for the sin committed by the parents and visited on their children and children's children. Whosoever lusts after blood without reason in under his spell, the spell of the vampire NOSFERATU.

Shot of bed Close-up	Hutter, shaking his head, continues reading Book:...grown up on his native soil - from which alone he draws his power.
	Hutter shuts the book, having lost interest. It seems confused to him. He yawns and puts out the candle.
Fade-out	
Scene 24	12 meters
Fade-in	
Small white room at the inn	Morning sun is flooding in from the window. Hutter wakes up. Yawning like someone who has slept deeply but not well. He sits up rubbing his eyes. They fall on the book on the bedside table. He reads the title
Close-up	VAMPIRE
Normal shot:	spits on the floor in contempt of the confused rubbish and throws the book playfully into a corner. Then he pauses to listen, goes over to the window to open it. He takes a deep breath of the morning air.
Scene 25	6 meters Walddorf The grassy slope in the morning light. Coachmen and grooms are rounding up the horses with long whips and lots of shouting.
Scene 26	5 meters
The small room	Hutter steps back from the window. His eyes are laughing, as he turns round. He stretches himself happily; then he takes off his shirt, goes over to the washstand, pours water over his body. He has a proper wash.
Scene 27	Dolny Kubin
In the yard	The old servant, mother to all animals, throws corn to her chickens. There are sparrows, too. Everything is bathed in sunlight.
Scene 28	10 meters
Outside the Inn	The bustle of departure. The horses are in harness. The passengers have got into the coach. Now, in the morning light, one can see their differences. They are much less uniform than they had seemed the previous nightfall. They are chattering noisily to the people who are staying behind and with the peasants and nosy children who are gathered around the coach.
Close-up	The coachman is about to climb onto his seat, but the small Jewish inn-keeper holds him back: one passenger is missing. They look up to the windows; angry about the delay the coachman cracks his whip a few times.
Shot of inn:	Hutter appears in an upstairs window, still only half dressed; he gives a wave: I am coming. And disappears again.
Shot of door	Hutter comes rushing out with his travelling bag.

Shot of coach	He climbs to his seat on the coach-box, the horses start moving.
Scene 29 Outside the inn	The Huzules take off their hats. The children are waving. The old servant has joined them. God bless the travellers. May he guard them against evil spirits. They stretch out their hands as if warding them off.
Medium close-up Fade-out	Hutter breaks into loud laughter.
Scene 30	12 meters Westerheim
A Mountain range Long-range shot	In the distance a steep path cutting through the wild scenery, on it the mail coach creeping slowly upwards.
Scene 31 The mail coach Medium close-up Medium close-up	10 meters road to the Schlesische Hütte The mail coach is moving into the setting sun A coach window, and old woman. Hutter leans out, giving the coachman a push with an umbrella
Title	Drive on!
The sun is setting	Next to her another old woman, identical looking She is staring into the abyss. Now the first one turns to look in the same direction: two identical faces.
Scene 32	4 meters View from Schlesische Hütte
The rocky gorge Fade-out	Wisps of mist are rising and falling in the last rays of the setting sun. Patches of sun and shade
Scene 33	10 meters Close to Arler Hütte
Title	At the crossroad A carved madonna casts a long shadow across the road. Behind it an old woman on her knees, deep in prayer. She lifts her head and looks down the road. The mail coach approaches, the horses are pulling with difficulty, breathing hard. She seems to ask herself: do they want to drive to the haunted castle? and gets into the middle of the road to warn them off. The mail coach stops. Hutter gets off the coach box. Now he stands at the crossroad. The passengers are anxious to move on gesturing violently to him not to take the left fork. But Hutter disregards their shouting He waves farewell with his hat and walks briskly off.
33a	Hutter walking past the carved madonna

Scene 34

Distant mountains

8 meters Vratna Pass

View through the cut made into the rock by the road into the far distance. In the background the fantastic castle of Count Orlok in the evening light. One can see a steep road leading straight up into the sky. Something comes racing down. A coach? A phantom? It moves with unearthly speed and disappears behind a ground swell.

1) Castle Orlok, dissolve

2) Steep road between boulders

Scene 35

At the crossroad

Angle as in Scene 33

4 meters Near Schlesische Hütte

Mortally frightened, the coachman beats the horses. The old woman has disappeared as if swallowed up by the ground. Astonished, Hutter follows the vanishing coach with his eyes. He is all alone now, standing like this for a while. Then he pulls himself together and walks resolutely along the road on the left.

Fade-out

Scene 36

Fade-in

Carpathian virgin forest.

Vratna Pass

The trees are casting long shadows on the forest path. Hutter appears. He halts: what's that? Something comes racing up, turns around as if moved by a hidden force and moving jerkily. Stops dead. Hutter likewise. A black carriage. No wheels? Two black horses - griffins? Their legs are invisible, covered by a black funeral cloth. Their eyes like pointed stars. Puffs of steam from their open mouths, revealing white teeth. The coachman is wrapped up in black cloth. His face pale as death. His eyes are staring at Hutter. Raising his whip he makes an inviting, almost commanding gesture. He waits. Hutter cannot rally enough strength to follow the invitation. Yet those eyes assert their power. Step by step, as if pulled by invisible threads, Hutter approaches the uncanny creature. He gets into the carriage. It reverses quick as lightning, dashes off and disappears.

Scene 37

A fairy-tale forest

5 meters At the Vratna Pass, behind Tyer Hora

Empty. By the roadside a wise, man-sized raven. Its shoulders hunched up. It turns its head listening. Then takes two hops forward and looks down the road. Who's coming? The familiar vehicle sweeps up and past. A young man, holding on desperately, sits inside, looking terrified. **The raven** follow him with mocking eyes behind glasses.

Coach drives at top speed through a white forest

5 meters

Scene 38

Long shot of a snake-like bend.

Valley. Deserted lane. Only a lonely twisted will-tree with a straggly top can be seen. Again the carriage races past. Like an ancient man who has been disturbed in his rest the tree looks after the vehicle with blank eyes. Isn't there a grin on its mouth? Drives over stone bridge across deep gorge

Scene 39
Count Orlock's castle
39a

15 meters Poczamok

The arch of a gate in the shade. The silhouette of the carriage drives underneath it at a sharp angle and disappears in the moonlit spacious castle yard. Shot of castle yard

Medium close-up

The porch. The carriage stops in front of it. Almost in a faint, Hutter slides down. As if in a whirlpool, the carriage circles round him and disappears. Hutter turns around and follows it with his eyes. He stands in front of the closed gate, holding his bag.

39b

Then, very very slowly the two wings of the gate open up. Somewhere far back in the dark corridor a man can be seen standing motionless. He is holding a candle which lights up his chalk-white face. He is waiting. Who is that? Hutter bounds up the two steps and stands in the doorway. He would still like to go back. Yet it is too late now. Hesitantly he walks towards the stranger. Behind him the gate closes

End of Act 1

Act II

Scene 40

Hall.

Medium close-up

In the center Orlok, the candle in his hand. The walls of the hall are plunged in darkness from which Hutter's back emerges. He faces the motionless figure. It is pale, ghostly creature with hollow eyes and thin mouth the lord of the castle himself?

Close-up

The face twists into a polite grimace. Sharp ratlike teeth appear over the lower lip.

Medium Close-up

They are now face to face. It must be the count for this is no servant's gesture with which he now takes hold of his visitor's bag.

Title

The servants are asleep
It is almost after midnight.

Hutter's clenched fingers let go. Bag in hand, Orlok turns around. He holds up the candle and walks ahead. Hutter follows.

Scene 41

Gallery of ancestor's portraits

Medium Close-up

One of the castle owner's ancestors, frontal view. For centuries he has been asleep like this with his eyes closed. Now something approaches. His eyes begin to move. Two figures are passing: Orlok and his visitor.

Long shot panorama

He follows them with his eyes. They walk close to the wall where portrait follows portrait.

Scene 42

Dining room.

25 meters

Gigantic dimensions. In the center a massive Renaissance table. Somewhere in the distance a fire place. Flanked by two armoured figures. Black and motionless. In older times this must have been used by knights for their drinking bouts. Are these their armour? Is that long line that runs across the wall a crack in the old structure? Or a lance left hanging there? Suddenly, Hutter notices that the count is waiting. Quickly he hands him the plans of the deserted house and Knock's letters. With a smile Orlok takes them and begs him to take a seat. The meal is waiting. Hutter sits down. Orlok lifts up the papers and studies them.

Close-up

Orlok reading. The back page of the letter shows a confusion of numbers, legible and illegible letters. The holy number seven is repeated several times. In between, cabalistic signs. The spindly fingers holding the letter cover up the rest like claws.

Close-up

Hutter is spell bound, his eyes wide-open

Closeup

Over the top margin of the letter Orlok's eyes appear. He is looking over to Hutter like a snake about to hypnotize its victim.

Close-up

Hutter eating. He puts a morsel into his mouth. He lifts up his eyes. His look turns into a stare. He is unable to swallow

Long shot	The hall with the halo of light in the center; the figures are looming above the table.
Close-up	An antique clock with a pendulum. A hammer strikes the hour. The big hand points to 12 o'clock.
Medium close-up:	Hutter staring into space as if transfixed. After the twelfth stroke he drops his knife and fork. The knife grazes his hand, it is bleeding.
Medium Close-up	Quick as lightning the count rushes up to him offering his help. He prevents Hutter from wiping off the blood. The knife might have been poisoned. The sticky blood should be removed from the cut. His lips are sucking at the hand hastily. Frightened, Hutter pulls away his hand from his grip. He moves backwards towards the fireplace.
Medium Close-up	By the fireplace. The Count is polite; he has lost his ghostlike appearance. He is asking for something in a friendly, almost sad manner.
Title	<p>Shall we stay up together for a little while? It's a long time to go till sunrise . . . And during the day I am always out and about.</p> <p>The Count sits down. And Hutter cannot resist his chivalrous manner. He sinks back into the massive chair.</p>
Scene 43	18 meters
Fade-in	
The same hall	Hutter wakes up in the large armchair near the fireplace. He can hardly remember the events of the night. The armchair opposite seems to be empty. But there is light on it. Hutter's gaze wanders across the hall over to the window.
Shot of window	It is very high and divided up into small panes. Morning light is streaming in.
Shot as before	An old-fashioned window. An ancient hall, very dusty. Nothing strange about it. Hutter yawns. His eyes fall on the cut in his hand and he remembers a few more things. What has he got on his neck? He touches his throat. Must have been mosquitoes. A mirror! His bag is nearby on the floor. He takes out his mirror and looks at his neck.
Close-up	The mirror shows two red spots on his neck, very close together.
Normal close-up	Why should he worry about a few little spots? he thinks and puts the mirror away. He yawns once more. But suddenly he stops. What's this? He looks at the table, astonished.

Close up:	A still-life of food: fruit, a joint, all kinds of gastronomic delicacies.
Normal:	He is overjoyed. He rushes over to the table and begins to eat as if he were starved.
Scene 44	22 meters Poczamok
The dilapidated terrace	Still eating, Hutter steps out into the sunlight. He looks around, seeming relaxed. He holds a sheet of paper and a pencil in his hands. Then he casts about for a suitable place and, leaning against the stone wall He begins to write a letter.
Close-up:	The beginning of the letter: My dearest, my only one. . .
Normal:	Hutter stands upright, looking at the clouds. Why does that stupid mosquito buzzing around his nose stop him from concentrating? He catches it quickly. And now he knows how to continue. He puts pencil to paper again.
Close-up:	Part of the letter:...the mosquitoes are a real pest. I have been stung at the next by two at once, very close together, one on each side...
Long shot:	Hutter keeps writing
Scene 45	14 meters Poczamok
Forest near the castle	A man on horseback is approaching. He stops occasionally and peers over to the castle as if he were scared of it.
Outside the porch:	Hutter stands there, waving with the letter. The rider comes up cautiously and takes the letter without dismounting. The he dashes off at a gallop showing signs of great fear.
Scene 46	15 meters
Fade-in. Dining room	Orlok is sitting by the fireplace bent over some plans. Hutter is standing behind him. Orlok shows more interest in the young man than in the papers lying in front of him. Looking over his shoulder he asks for some more information. Hutter rummages among the papers in his bag. A little picture falls on the table. He wants to hide it quickly, yet Orlok was quicker. He has picked it up and is looking at it.
Close up	A miniature portrait of Ellen.
Medium close-up	Orlock asks about the person in the picture. And Hutter is forced to answer him.
Close up:	Orlok's eyes open wide. His lips look even thinner than before. Contemplating the picture he whispers:
Title	What a beautiful throat your wife has...

Medium close-up:	Hutter is breathing hard. The fear which grips him in the count's presence is replaced by a sudden fear for his wife. He forgets himself and reaches for the miniature. For the first time he touches Orlok's body. The count jumps up. He raises himself to his full height with triumphant determination and a glazed look in his eyes, and says, anticipating the horrors to come with pleasure.
Title	I shall buy the house... The handsome deserted house opposite yours. Quickly, he takes up the contract and signs it. He hands it back to Hutter. Hutter bows uneasily and retires. Orlok watches him go, a satanic look has come into his eyes. His hands have turned into claws. Hutter takes his bag with him
Fade-out:	
Scene 47 Fade-in: A small room in castle	15 meters Candle is burning Hutter is standing in the middle of the room, quite dazed. He shakes off his misgivings. He decides to leave tomorrow. He kisses the picture and starts to undress, when to his amazement he discovers a book in his pocket. The old book from the inn. Did the in-keepers wife put it there? Mechanically, he opens it.
Close-up:	The book Chapter II Night is the vampire's element. He can see in the dark which is a wonderful ability to have in this world half of which is night. We humans, however, are helpless and blind at night
Normal	Hutter shuts the book. A horrible thought has occurred to him. He is feverish. Is it this book, these ancient walls which make him believe in the existence of ghosts? Did not the count seem to have vampire-like claws and rat's teeth. He jumps up, first running, the sneaking to the door.
Scene 48 Dining hall View from door deep into the dining hall	4 meters By the fireplace Count Orlok, no, not Orlock but a gigantic vampire, a motionless, sombre watcher in the night.
Medium close-up	He looks at Hutter with a fixed glaze.

Scene 49 The small room. Shot of door:	6 meters Hutter. He supports himself against the doorpost. A terrible realization has dawned on him. Shut the door, shut it quickly! There is no bolt. No lock. He looks around, puts the heavy oak-chair against the door. Is it possible to escape?
Medium close-up:	Window. Hutter rushes up and flings it open.
Scene 50	3 meters Tegeler Forest Night. Undergrowth. A pack of wolves, raising their heads howling.
Scene 51 The small room Long shot:	8 meters Hutter falls on his knees by the side of the bed. Hutter clutching the bedclothes, he stares at the door behind which the horror is waiting. What is this?
Medium close-up:	Moved by an invisible hand the door opens to half its width in one single jerk.
Long shot:	Hutter. Terrified, he covers his eyes with his arms, pulls at the bedclothes and shields his eyes. He mustn't see it. He mustn't look!
Fade out. Scene 52 Title	6 meters The same night
Ellen's bedroom at the Hardings	She wakes up suddenly. She has been dreaming. As if she had seen a vision ... She has a premonition of danger ... Now she gets up. Moves over to the window and steps out on to the balcony.
Scene 53 Harding's study	6 meters Night. Harding is sitting at his desk. He hears a noise Rushes out.
Scene 54 Ellen's bedroom Medium close-up of door leading to the balcony	Ellen is perching on the edge of the balcony. Harding rushes into the room. Discovers that the bed is empty. He shouts: Ellen!
Title	Ellen! He catches sight of the sleepwalker at the moment when, woken up by his shouts, she loses her balance and falls over. He runs up to her and gathers her in his arms. He carries her over to the bed. A servant, alerted by the noise appears in the door. A doctor! shouts Harding. The servant disappears.

Scene 55	6 meters
Fade-in.	
The small castle room	
Long Shot	Hutter in bed, tense and doubled up. Slowly, Nosferatu creeps up on him. Irresistible, he bends over the terrified and helpless man and buries his fangs in his throat.
Fade-out.	
Scene 56	7 meters
Fade in.	
Ellen's bedroom	
Long shot:	Ellen shouts:
Title	Hutter!!!
Long shot:	Ellen in bed ...in delirium. Anny is kneeling by her side. A doctor. Professor Sievers, is taking her pulse. Harding Ellen trembles like a wounded bird. She doubles up throws herself about and retreats into a corner of the bed.
Scene 57	8 meters
The small castle room	Night
Medium close-up	NOSTERATU turns his head. He is listening intently as if he could feel - hear the terrified shouting in the distance.
Long shot	NOSTERATU moves away from Hutter's bed. He dissolves into the air! leaves the room
Scene 58	8 meters
Ellen's bedroom	Ellen is calming down slowly. Her terror turns into apathy. Breathing weakly.
Medium close-up:	She settles back listlessly into her pillows. Sievers can tell the improvement from the pulse-rate and says to Harding:
Title:	Normal congestion of the blood. . . caused by an awkward position during sleep...
	He has assumed an academic air. His beard trembles in his eagerness.
Fade-out.	
Scene 59	3 meters Poczamok
	Behind a pointed gable of the castle the sun is rising slowly.
Fade-out.	
Scene 60	7 meters
Fade-in.	
The small castle room	The light of dawn is falling through the window as though a sky-light and moving along the wall until it reaches Hutter's face, looking half-faint -ing, half asleep. Suddenly he wakes up

Scene 60 continued
 He starts up and clutches his throat. He jumps out of bed, clenching his fists, runs over. To the door. Carefully ...he looks out

Scene 61
 Dining hall
6 meters
 Daytime.
 The room is empty ...Hutter, pale and hollow-eyed, staggers in. He looks around ...nothing. Shaking his head, fists clenched with wild determination, he drags himself forward.

Scene 62
 Portrait gallery with flight of stairs
6 meters
 Hutter is dragging himself along with difficulty. He goes down a few stairs. At the end of the corridor he finds a door. He opens it.

62a. A curving gallery exterior
Hutter opens one door after the other

Scene 63
15 meters
 A vault
 Empty and dark.
 In the center of the darkness a black coffin. Hutter has pushed the door open and enters. He starts back. He stares without understanding. Fear grips him. But he must make certain. Trembling heavily, he lifts up the coffin lid. He recoils in horror. Dropping the lid, he retreats into the darkest corner. For inside the coffin he has seen, black and long, the lifeless body of NOSFERATU. Horror-stricken, Hutter almost collapses. Then he rushes out.

Fade-out.
 Scene 64
 Fade in.
 Sunset.
3 meters Poczamok Vratna Pass Tatra
 Between a line of bizarre tree-trunks evening approaches like a ghost...

Scene 65
 Fade-in.
 A niche inside the castle
6 meters
The small castle room.
 Hutter is crouched on the floor. His body is twisted with fear. His hair is standing on end ...his eyes are staring. Suddenly, he starts up and listens. Can he hear a noise in this desolate place? Could it mean his salvation? With difficulty he drags his weakened body over to the window.

Scene 66
 Window frame for out-door shot
3 meters Poczamok
 The walls of the castle seen from outside
 Hutter stares from a window.
 He refuses to believe what he sees.
The crossbar of a window

Scene 67
[12] meters 6 meters Poczamok
 One can see a low-wheeled cart with the two fantastic horses harnessed to it. And now: is it a shadow? A ghost. Nosferatu. He is moving to and fro, to and fro. From the cart to the castle. And back again. Carrying boxes. Black coffin like boxes. From the back door of the castle to the carriage. He piles them up. Box on box. Into a gigantic pyramid. All this happens at an uncanny speed.

Scene 68 Part of the castle wall	3 meters Poczamok Hutter, staring at the phantom with glazed eyes.
Scene 69 Castle yard	6 meters Poczamok The carriage is now loaded. Suddenly the phantom jumps on to the topmost box and disappears inside it. Instantly the horses dash off with the cart at lightning speed. The big gate closes behind them with a bang.
Scene 70 The small castle room	8 meters Hutter jumps back from the window.
Title	Ellen! NOSFERATU is on his way. Ellen is in danger. He has to hurry. Save Ellen. Ellen! Ellen!. Suddenly, he starts tearing down the wall-hangings and tearing up the bedclothes . He tears them making long pieces and knotting them into a rope.
Fade-out. Scene 71 The abyss	10 meters Poczamok Hutter dangling from a window in the castle walls on a rope. But the rope is too short. Beneath him, the abyss still opens up. And yet he risks the drop - dead or alive.
Medium close-up.	So he hurls himself down. Hutter is lying at the bottom of the abyss, between trees and boulders. Tossing and turning in fever and pain. So he tries to lift himself up. But pain seizes him again. Then he faints.
Scene 72 Fade-in. By the river Pruth Waag	10 meters The river flows majestically through the immense plain. The scenery is bathed in sunshine. All is peaceful. Then a large raft appears around a bend in the river and glloats slowly into view. Boatmen with long poles are pushing it with considerable effort. At the stern a high pile of boxes. Black, coffin like boxes. Stacked into a pyramid. An uncanny sight. Indefatigably, the boatmen go on punting. The raft is coming closer and closer - like doom.

Fade-out.

End of Act II

Act III

Scene 73	12 meters
Title	A Budapest hospital
Hospital Ward	A long line of white beds. In the foreground, Hutter. In bandages ... his eyes closed. The doctor comes to him now. He examines him. Questions the nurse She tells him about the case:
Title	He was brought in yesterday by Huzules who said he had fallen down a mountain. He is still feverish ...
	As the doctor continues his examination Hutter wakes up, opens his eyes. There is fear in his feverish look still. The nurse hurries up to him to hold him. Yet he crawls away to the end of the bed. Spreads out his hands to defend himself. Suddenly his eyes go dead. He collapses. His lips are murmuring something ... The doctor bends over to hear what he is saying. Hutter muttering to himself
Title	Coffins - - -
Medium close-up:	Doctor and nurse look at each other without understanding.
Fade-out. Scene 74 Fade-in.	18 meters
The port of Varna	At the quayside, ready for loading, and next to other cargo the pile of black coffins. Custom officials are examining the lettering and papers. They are approaching the boxes. The man searches among the papers and hands over the freight letters to his boss.
Close-up:	Freight letter Mixed cargo, from Varna to Whitby Content: garden soil for experimental purposes.
Normal shot:	The inspector smiles incredulously. He orders a search!! Barefooted dock-workers drag up one of the apparently very heavy boxes, heaving and swearing. The inspector gives an order. They open the lid with difficulty. There is earth inside! The inspector gives another order: turn it out! The workers obey. Sand is falling out nothing but earth . Satisfied, the inspector turns to another pile of cargo. Yet in the earth . . .something moves violently ...something is alive ...jumps out...horrible animals ...rats! One of the dock workers, who bends over to scoop the scatters earth back hits out violently. Did not one of the animals...reeling from the blow ... bite his foot?

Long shot: The big **hand pulley** [steam crane] hauls up one of the boxes and drops it into the belly of the sailing-boat that is anchored at the quay. At the ship's stern one can discern a name, underneath the baroque figure head; DEMETER

Scene 75
Title **12 meters**
Professor Bulwer, a Paracelsian, explains the nature of carnivorous plants to his students

The institute
Medium close-up: Professor Bulwer, surrounded by a few students, quiet and simple people. They are listening to his lecture. Now he points emphatically to a plant with a very strange shape.

Close-up: A flower. Its petals reaching out like tentacles. Motionless. Now. And insect. Hovering, attracted by the scent . . . settles on the colorful calyx. There in a flash the tentacles have gripped it. The insect is caught. Its struggling is in vain. With irresistible force the flower has drawn it into the recesses of the calyx . . .

Medium- close-up: Bulwer pointing at the flower. Slowly his lips are moving:

Title: The patient who came in yesterday has had an attack.

Scene 77
Lunatic's cell **12 meters**
Sievers and the attendant stop short at the door way. Straining their eyes to see into the semi-darkness. There, in the corner. Something moves slowly. It is a man. Now his face is in the light. Like a panther preparing to leap, his ferocity restrained, he raises himself up slowly. His crazed burning eyes staring at Sievers. And now we recognize him at last . . . it is Knock!!!
Suddenly, in one leap, he is at the window. Sievers is startled, says something to the attendant. Who prepares the straitjacket be brought along. Yet the expected attack does not come.
Knock remains at the window, arms jerking, he begins . . . to catch flies which he puts into his mouth. Horrible food. The madman's face twists into a grin that resembles distant lightning. His swollen lips are murmuring something:

Title: Blood is life! Blood is life!!!

Suddenly, the madman starts up and throws himself with all his might on the unsuspecting Sievers. Who can barely ward him off. But the attendant comes to his help quickly and throws the straightjacket over the raging man's head.

Scene 78
The Institute: **8 meters**
Bulwer, in a quiet, scholarly manner with his students. He points to an aquarium.

Close-up: On a piece of rock in the water hangs a small polyp. Now it stretches out its tentacles, grabs a small fish and pulls it up to its mouth. It is almost transparent, colorless and of a jelly-like consistency.

Title: **And this one . . . a polyp with tentacles . . . transparent . . . almost incorporeal . . . almost a phantom . . .**

Scene 79
Lunatic's cell. **8 meters**
Close-up: On the floor, in his straitjacket, whining pitifully, mad Knock. His face. Turning his sad eyes upwards. He notices something there. His lips form a word:

Title: **Spiders . . . !**

Close-up: A spider-web with a live spider which clutches, vampire-like an insect and is sucking its blood.

Normal: Knock in exultation.
Sievers stands motionless . . . does not understand.
Brusquely, he gives an order and leaves.

Fade-out.
Scene 80 **4 meters**

Fade in.
The graveyard of Whitby
View from the pier-head towards the shore. In the foreground the surging sea. Further back, where the shore rises steeply, the graveyard of Whitby.

Closer: The graveyard. Afternoon light. In front of the graveyard a long row of benches. People are strolling up and down looking out on to the sea . . . sitting on the benches and enjoying the view.

Medium close-up: A bench, somewhat apart from the others. Ellen is sitting there. Dreamily, her eyes searching a distant country beyond the sea. She seems to be in an anxious day-dream about her distant lover. Now she shuts her eyes, because tears are welling up.

Scene 81 **4 meters Croquet?**

In Harding's Park
Harding, youthful and athletic, is batting. The shuttlecock flies high up into the air. Anny, in a light dress, shouts with joy . . . catches it . . . throws it back. The shuttlecock flies backwards and forwards. It is a picture of health and light.

Scene 82
At the park gates.

6 meters

The postman, a small old man, rummages in his leather bag and produces a letter which he hands with an air of importance to Harding's servant who is as old and wizened as he. Before he leaves, the postman points to the stamp which seems to be of special value, lifting up his eyebrows: This letter has travelled ar . . . it comes from a very remote country. The two old men bend over the rare letter. Then the old servant takes it in.

Scene 83
In the park

6 meters

As the servant approaches. Harding and Anny stop playing. Anny takes the letter, reads the address and runs to her brother. It is for Ellen, she says, pointing into the distance. Shall we take it to her straight away. Harding agrees, they hand their rackets over to the servant and walk off.

Scene 84
At the graveyard
Medium close-up:

3 meters

Ellen is still sitting there, looking over the vast waters, lost in her sad longing thoughts.

Scene 85
The sea

3 meters Heligoland

Distant view over the sea. A sand bank skirted by rocks, jutting out into the surf waters.

Scene 86
At the graveyard.

12 meters

Harding and Anny are approaching. They are joining the lonely Ellen. shaking hands and trying to cheer her up. Guess what we have brought you! They show her the letter. Ellen trembles. She takes the letter quickly and tries to open it! I cannot do it. Gladly and quickly, Anny takes over. You'll see, he is safe and sound and sends you good news. She starts to read it gives a joyful laugh, she was right. All is well. The worries were unfounded Happily she gives Ellen the letter. But barely has she read the letter when Ellen's face assumes an expression of hurt certainty. Does she derive evil premonitions from these lines?

Close up:

The letter.
the mosquitoes are a real pest. I have been stung on the neck by two at once, very close together, one on each side . . .

Normal: Ellen's face is distorted as if she were suffering physical pain. Harding and Anny are perplexed.

Scene 87

Title: GALAZ

The port of Galaz at night.

The 'Demeter' is anchored off the jetty. Nobody is about on the quay. A stormy night, strange uncertain light. Suddenly - a gentle movement from the ship down the gangway to the shore . . . rats . . .

Fade-out: **The coffins are reloaded**
Scene 88 **10 meters**

The hospital at Budapest

Hutter, dressed, stands in front of his bed. He looks pale and weak still, yet full of resolution. The nurse notices his unsteady stance. She fusses around him. You ought to stay a few more days! Have some more rest! But he wards her off. His gestures are restless and fluttering, a strange force has taken possession of him.

Title: **I have to get home by the shortest possible way!!**

So he says goodbye, disregarding the nurse's advice, thanks her for her care and goes out quickly.

Scene 89

Title: Constantinople

The port.

Night. Wild dogs are barking from the debris in the street up to the distant firmament, writhing in the mud like snakes.

Focus on quay:

The "Demeter" at anchor. What's scuttling over there? . . . A shadow from the ship to the land . . . rats. . . one. . . four. . . ten . . . and endless stream . . .the carry terror with them.

Scene 90 **8 meters Polnischer Kamm Non-stop rain**
Entry to the Vratna Gorge

Title: **In the Hungarian plain.**

Coach station in the Pusta

The mail coach is arriving at top speed. The coachman whips his exhausted horses into a last effort. The coach has barely stopped when Hutter jumps off. He calls for more speed. Now fresh horses are being brought along. Hutter joins the grooms and tells them to hurry on! To hurry on!
The tired horses have been taken out of harness and are being led to the stable. Bring fresh horses! Hutter gives a helping hand. Now the straps are done up. The coachman blows his horn. Some late-comers appear. They get into the coach. Hutter is the last. And the heavy coach rumbles off, the horses galloping, sparks flying from the hooves, dust rising, into the pathless country.

Fade-out. **Hutter leads a limping horse through**

Scene 91
Fade-in:
The port of Constantiople
Long shot.

In a fresh breeze, the "Demeter" emerges from the confusion of mast-heads and gains the open sea.

Scene 92
Lunatic's cell

15 meters
In a stupor, Knock is perching on his bunk. The attendant holding a broom, is about to leave the cell. At this moment Knock lifts his eyes. With a look of artful cunning and with rigid concentration he follows the attendant's movements. Now, he seems to have discovered an opportunity; softly, he sneaks up on the unsuspecting man and takes away the newspaper that sticks out of his pocket. The attendant does not notice and shuts the door behind him. The moment Knock is alone he unfolds the paper trembling with expectancy and starts reading, searching for something with wide-open eyes. Now he has found what he was looking for. He is riveted to this passage.

Close-up:

The Newspaper

PLAGUE

In Transylvania and in the Black Sear ports of Varna and Galaz a plague epidemic has started. Young women in particular fall victim to it in large numbers. All the victims show the same peculiar wound marks on the neck whose origin is still an enigma to the Doctors. The Dardenelles have been closed to all ships suspected of carrying the epidemic. It is out of the question that the epidemic will reach Western Europe.

Medium close-up:

Knock's mocking, triumphant face assumes an expression of demonic grandeur. He straightens himself up, lifts up his head, raises his arms as if greeting the evil.

Scene 93

8 meters North Sea

Title:

Open Sea

Sea.

The Mediterranean. In the distance the "Demeter" sailing through the waters gleaming in the evening light.

Dissolve. Medium close-up

The ship's deck
The ship's mate is running up the companion-way in great agitation and crosses the deck on his way to the captain's cabin.

Scene 94	8 meters
In the captain's cabin	The captain of the 'Demeter' bent over maps, making entries in the log-book. The mate enters and reports excitedly:
Title:	Below deck a sailor has fallen ill. He is talking in a fever.
	The captan looks up, shocked. He leaves his work and follow the mate.
Scene 95	12 meters
Below deck.	In the background the ship's hold. Among other cargo in the deep darkness the coffins. To be seen through an open door. In the foreground the crew's cabin with hammocks In one of them the delirious sailor.
Medium Close-up:	Captain and mate go up to the patient who stares at them as if they were ghosts. He seems to listen intently. Every noise makes him start.
Shot of hold	Brooding, intense darkness. The lid of one of the coffins seems to open a little.
Medium close-up:	The captain, more angry than concerned, advises the patient in his uncouth sailor's way to have a strong drink. Promptly the mate produces his bottle and give it to the patient. The smell seems to wake him up from his lethargy and he takes a long sip. The captain tells him to have a good rest and goes out again with the mate. The sailor alone. His eyes wandering . . . Suddenly, they remain fixed, as if spellbound, on the door leading to the hold. In horror he sits up and remains in a crouching position as if turned to stone.
Pan to the door leading into the hold.	There, horrible and awe-inspiring, stands NOSFERATU And . . . he . . . approaches.
Fade out	
Scene 96	10 meters Hornunger Moor Lüneburger Heide
Wild and desolate scenery	In the distance a galloping horseman on the plain. He comes closer and closer . . . moving at tremendous speed. It is Hutter.
Dissolve	
Medium close-up:	Hutter, standing near his horse and examining its injured hoof. With a desperate gesture, he lets go of it. Yet he has made his decision. He must go on. He takes the horse by the reins and walks on, dragging the limping animal after him.

Scene 97	12 meters
Title:	The gulf of Biscay
On deck, the 'Demeter'	Evening. In the last light of the sun captain and mate are about to push the shrouded corpse of the last sailor over the railing. They have covered their mouths and noses with cloths for protection.
Shot of ship's side	The corpse is slid down into the water by ropes.
On deck.	For a moment the two last survivors pause in quiet contemplation of the horror of death. Suddenly, the mate's body stiffens, he has made a resolution. For a short moment, he shuts his eyes and tries to master the horror that is rising up inside him. Then he pulls himself together, tears the cloth off his face, takes up an axe and, brandishing it in the air, calls out:
Title:	I'm going down!!! If I haven't come back in ten minutes . . .
	With the courage of a desperate man he hurries over to the companion-way.
Scene 98	12 meters
Below deck.	There are the black boxes. They are the man's target. He lifts his axe at the first one and shatters its lid. There it is: He is tempted to retreat. Rats! All round his ankles he feels the crawling of horrible creatures. Yet he pulls himself together for a second time. Another box, smashed by a second blow. And the same thing happens again: rats! only rats! He is wading through wriggling bodies which surround him from all sides. Yet he withstands the horror. There, a third box.
Close-up:	The mate. In despair, foaming at the lips, he prepares for the third blow.
Long shot:	The axe falls from his hand. His hair is standing on end. Quick as lightning NOSFERATU rears up from the box. Now the mate is finally overcome by horror . . . Covering his eyes with his hands he runs upstairs, crazy with fear. Slowly and steadily, NOSFERATU is approaching.
Scene 99	8 meters
Fade-in.	
On deck	The captain is guarding the helm. Then from the hatch, the mate emerges . . . his hair has turned grey . . . his face looks crazed . . . he is foaming at the mouth . . . trying to escape. . . he sways . . . turns deliriously in a circle . . . loses his sense of direction. . . does not see the railing. . . and overshoots it. Falling head first. The captain watches in horror. Now he is left all alone. But his face remains determined. He picks up a rope and ties himself to the helm, not to be tempted to leave. Thus he awaits the horror. . .
Fade out.	

Acr IV

Scene 100 Fade-in. A cliff by the coast	5 meters Heligoland Night, roaring surf. The storm is howling. A gigantic wave moves up, breaks the water splashes high up. Moving coach
Scene 101 Anny's room.	5 meters Night. Anny is asleep. The storm is pushing against the windows, opening them. The curtain is billowing and fluttering in the wind. Anny wakes up. Confused, Terrified, she jumps up. She tries to shut the window, yet cannot bring herself to do it. The storm is pushing her back . . . she recoils. She runs out of the room. Waves Ellen Anny wakes up Carriage Ellen walking forward Waves Carriage Hutter Anny wakes up Waves Ellen Anny Boat
Scene 102 Ellen's room at the Hardings	3 meters The storm is sweeping through the open window. The bed is empty . . . Anny enters. She knows at once what has happened, - rushes out.
Scene 103 Roof of Harding's mansion	4 meters Ellen, her clothes fluttering in the wind, her hair like a flag, is sleeping in the storm. She stretches out her arms defensively. A white figure against the black night sky.
Scene 104 Scene 105	XXXXXXXXXX 6 meters Contre jour North Sea
Sea.	High Sea. The storm is raging, enormous tidal waves . . . In the distance a sailing ship, the 'Demeter' at full sail, racing to its perdition. Trick
(Scenes 106 and 107 are missing)	
Scene 108 View across the town at night	6 meters The storm is tossing the trees. Sailing boat moving towards it objective.
Scene 109 is missing	
Scene 110 Sea	12 meters Wismar The storm rages violently. The sand bank threatens 'Demeter', the fatal ship, has closer, still moving at full speed.

	<p>View from the sea towards the harbor. Sailing ships are coming in at full sail. Contre jour (wismar). Trick Ellen runs out from room Broken axle Ellen runs through garden Ship moves towards objective Knock 1 Ship coming into the harbor Hutter running street. Knock Ship in harbour. Nosferatu appears Hutter running through street Nosferatu through gate with coffin Door Hutter Knock escape Nosferatu square or street Room]</p>
Scene 111 Roof Balcony of Harding's mansion	<p>4 meters</p> <p>Ellen in Anny's arm. Her hair is fluttering in the wind. Ellen stretching her hands towards the sea, as if trying to defend herself.</p>
Title:	I must go home. He is coming.
Scene 112 At the graveyard View over the sea	<p>In the foreground the crosses. In the back sandbank and cliffs. In the distance people, hurrying to rescue the ship- wrecked. The sand bank. The ship crashes into it . . . turns over on its side. View through archway: the sailing boat is moving past. Weimar</p>
Scene 113 Lunatic's cell Long shot:	<p>4 meters</p> <p>Knock alone. He drags up a chair . . . to the window. He climbs up on it.</p>
Medium close-up:	Knock pulls himself up by the bars, trying to look out. The wind, blowing in, makes his hair stand on end uncannily.
Scene 113a The stranded ship	<p>10 meters</p> <p>Dead and forsaken. a rope is dangling from the deck. It is swaying in the wind.</p>
Medium close-up	An endless number of rats climbing down the swaying rope.
Shot of deck.	The hatch. It opens slowly. NOSFERATU climbs out. He carries the last coffin. Remains standing. Motionless. The image of death. Then he approaches slowly.
	<p>1) Ship anchored in the harbor. Dissolve 2)Ship's hatch with a piece of deck. Trick: 1) Canvas glides away from hatch. 2) Hatch lid is lifted. 3) Rats are rushing on deck. 4) Nosferatu coffin in arms climbs out.</p>

Scene 114 **8 meters Lauenburg or Travemünde**

Town center.
Medium close-up: Trees, shaken by storm. A carriage races up, stops abruptly.
Hutter jumps from the carriage.
An axle is broken.
The coachman seems at a loss.
Hutter cannot wait. He leaves the carriage and runs off.

Scene 115 **5 meters**

Archway with a view of
the harbor: **Nosferatu enters the town**

Scene 116 **6 meters**

The roof of Harding's
mansion. Ellen's room at the Hardings'
Ellen and Anny. Ellen suddenly breaks away. Overjoyed
as if she had a happy vision she throws her arms up and
shouts:
Title: I must go to him. He is coming!!

She moves off and vanishes.
Anny wrings her hands in despair.

Scene 117 **4 meters**

Storm-tossed trees. A white figure comes out of the house.
It is Ellen. She is running through the park.

118 **perhaps Lüneberg Street**

Shuttered windows. Nosferatu striding
118a Hutter, running along the street.

Scene 119 **8 meters**

Lunatic's cell
Long shot: Knock, moving away from the window wall
Medium close-up: The madman is listening for outside noises, as if he had
received a signal from the other world . . . triumphantly . . .
he whispers to himself:

Titles: The master is near . . .the master is near . . .!

Long shot: Suddenly, he listens attentively.
He creeps over to the door. There he waits expectantly . . .
The door opens. The attendant appears. He looks around
the room. Not noticing that Knock is behind him. Knock
creeps carefully behind his back. Suddenly frightened, the
attendant turns around. Knock makes for his throat like
a vampire. The attendant falls over. The madman is at his
throat
for a moment only, then he lets go and sneaks out.

Scene 120 **5 meters**

In front of Hutter's house Hutter comes running up. He looks up: no light. He is just
about to enter when - somebody is calling. He turns around
Ellen!!!! They fall into each other's arms.

Scene 121 **Square with fountain 5 meters**

Nosferatu, coffin under his arm, is standing in the
middle of the square. Looking around to orientate
himself. Then he strides on.

Scene 122 Hutter's parlour	4 meters 2x Ellen's sitting room A lamp is shining. Hutter and Ellen. They are sitting on the chaise lounge. The happiness of being reunited was too much. Overpowered by emotion, he sinks down on her arm.
Scene 123 In front of Hutter's house	4 meters Nosferatu, staring up
Scene 124 Fade-in.	6 meters Hutter and Ellen, on the chaise lounge. He sits up, looking deep into her eyes.
Title:	Thank God . . . you are well . . .now everything has come all right. She does not understand him. But the joy of being together again is stronger than anything else. And the room is bright.
[Scene 125] Street in front of Hutter's House	10 meters There is nobody about. But in the middle of the street stands NOSFERATU, hidden by the night, carrying the coffin. Slowly, he turns his head and looks over to Hutter's house.
Shot of Hutter's house The deserted house	[There is a friendly light in the window] Empty! Carrying the coffin - Nosferatu appears in picture.
Medium close-up:	NOSFERATU. Once more he turns his head. He looks over to the other side. The deserted house is over there. He makes for that now, walking slow. Then he goes into the house.
Fade-out. Scene 126 On the stranded ship	12 meters The captain, collapsed in death, is tied to the helm. In the foreground, some men, Harding among them, are climbing up on deck. They are aghast at the terrible sight.
Close-up:	The dead captain. Tied to the helm in discharge of his duty! One hand is still on the helm. The other, holding a crucifix, clutches his chest in mortal agony. His head sunk back, face distorted. There are two red marks on his neck . . .
Close-up:	Harding. He cannot comprehend the horror . . .
Scene 127 Sandbank harbor Long shot: Close-up: Medium close-up:	6 meters The stranded ship is in sight. It is night-time In the blowing wind nocturnal figures . . .townspeople Down the tilted hulk a man is climbing along a rope. By the light of a torch! the captain of the harbor with a number of old people . . . Looking like fishermen. The climber approaches and reports.
Title:	Everything has been examined . . No living soul on board.

The captain receives the report . . . jots down some notes.

Scene 128
On board ship.
Long shot:
Captain's cabin:
Close-up:
Normal Shot:
Fade-out.
Scene 129
Fade-in:
Port Authority building
Medium Close-up:
Close-up:
Normal shot:
Normal shot:

10 meters [Is inserted below]
Night
Back-board with helm.
Some men are lifting up the dead captain, and carrying off the corpse.
Harding alone . . . he finds a book next to a masthead that is affixed to the helm. In the light of a dim lantern he reads:
A page of the book
Varna - July 12
Crew - apart from myself the captain - one helmsman mate and five sailors.
Departing - for the Dardanelles.
Harding shakes his head.
He is puzzled.
On deck. Harding emerges from the cabin with the book in his hand.
15 meters
Daytime
A large hall. On the walls a number of figure heads
Models of ships are suspended from the ceiling. The dead captain [is carried] in lying in state.
Dr. Sievers is examining him. He notices the marks on his neck.
Dr. Sievers turns to Harding. He, too, cannot make sense of this case. Nevertheless he talks incessantly.
Harding **comes closer** shows him the log-book. Both of them are reading:
The log-book. A page:
Second day: July 13
A sailor has fallen ill with a fever.
Course: SSW. Direction of wind:
Third day: July 14
Mate is talking strangely. He says there is an unknown passenger below deck.
Course SE. Direction of wind NE.
Volume of wind 3.6.
Sievers and Harding are looking at each other.
Sievers' white beard is trembling. They continue reading.
Tenth day: July 22
Rats in the ship's hold.
Danger of plague.
Harding has been reading this aloud.
Now Sievers understands at last. He points to the book with his finger. Danger of plague! That's what it is. Danger of plague, he calls out.

Title: Danger of plague!
Go home!
Shut all your windows and doors!

Deeply frightened, the bystanders move away. The women put the ends of their head-scarves into their mouths. Panic-stricken .the crowd leaves the room.

Fade-out.

(Perhaps end of act)
15 meters

Scene 130

Fade-in

A deserted square:

Nobody is about. Except in the center of the square, the town-drummer with his large drum.

Medium close-up: The drummer. He beats a mighty roll.

Medium close-up: A closed window. The hatch opens and a woman's head appears: totally emaciated, sunken cheeks, long dishevelled hair. The disease has gripped her too. On her neck the ominous little marks.

Medium close-up: The drummer has produced a piece of paper and reads it aloud:

Title: All citizens are notified that the honorable magistrate of this town prohibits any movement of plague-suspects into hospitals to prevent the plague from spreading through the streets.

The drummer has finished reading and goes off.

End of Act IV

Act V

Scene 131	15 meters
Fade in. A bend in a street	A man emerges from a front door. He shuts the door behind him. Quickly and with circumspection he chalks a white cross on the door. Then goes on.
Panning shot:	The adjoining house. The man knocks hard on the door. From a window above a head looks out. There are still people living here. The man moves on.
Panning shot:	The first house in the side-street. A coffin is being carried out. Men carrying it have white bandages over their mouths. The man comes along and draws a cross on this house, too. Then he walks on, following his horrible business.
Scene 132	15 meters 2x shaded candle on table near armchair.
Ellen's bedroom	
Close-up:	Book-cover Inscription (Vampire) See Chapter 1 of book.
Dissolve to:	Ellen by the window, the book on her knees continues reading, overcoming her aversion. Chapter II appears.
Medium close-up:	Ellen is pondering on what she has read. Hutter comes into the picture, with agitation almost hostility he grabs the book. Ellen, standing now, looks straight into his eyes, turns and points over to the deserted house. Compare the following black dress and shawl Hutter, black waist-coat and jacket.
Ellen's room.	
Long shot:	Ellen by the window. Hutter approaches from the door
Medium close	Suddenly, she grabs his arm, stares out of the window pointing out, she shouts: There!!! Her body is tensed up like a bow trembling with excitement.
Scene 133	3 meters
The deserted house	Seen through Ellen's window frame.
Almost at once dissolve to window.	
Medium close-up:	A window, divided into four rectangular panes. Light from behind. Stuck to the window, almost completely covering it, something looking like a black fourlegged spider. It takes a moment before one can make out Nosferatu's fingers which are clawing the window frame. In the center of the body, grinning lasciviously, the waxen face with ratlike teeth.

Scene 134
Ellen's bedroom.
8 meters 2x
Ellen holds frantically on to Hutter's hand [shaken]
breathing heavily
She bends her head back. towards him saying.

Title: This is how I see it- every evening. . .!!!

She bends her head back. She knows all she has to know. And there is peace in the knowledge. Hutter has not come to that yet. He finds her calmness disturbing. He follows the retreating figure with his eyes.

Medium close-up: Ellen is swaying.
Medium close-up: Hutter, despairingly, presses his fist against his face.
Fade-out.

Scene 135
In front of Hutter's house
6 meters
It is now evening. The lamp-lighter comes down the darkening street and lights up the street-lamps. The he walks on.
! remains!

Scene 136
Fade-in:
Anny's bedroom
Long shot:
10 meters
Anny crouching on a chaise lounge. Bent over her Harding who is holding her hands and trying to calm down the struggling woman who is shaking fitfully. She collapses with exhaustion. Then pulls himself together and decides:

Title: I will run over quickly . . .
I shall get Sievers.

And he is gone.

Medium close-up: Anny, having almost fainted with fear, comes to again. She opens her eyes. She lifts her head. Nobody around?? Is she all alone?? Isn't there something moving about in the corner? Something fluttering at the window?

Medium close-up: The window, covered by the curtain. Behind it the shadow of a giant bat.
It grows and grows. Soon it isn't a bat any longer. A vampire! NOSTERATU?!

Medium close-up: Anny's body hits the wall. She jumps up and pulls the bell. Then half crazed with fear, she runs into the background.

Scene 137
Anny's bedroom.
Long shot:
Night. Servants running to and fro in the direction of the bedroom.

137a **The bell is ringing.**
137b **Servant's room. A servant asleep doesn't hear, turns over in his sleep**

138
Anny's **Bedroom** **3 meters**
Anny pressed close to the wall. Servants are rushing in. There!
She shouts pointing to the window. Like a flock of chicken the women are huddling together. Anny rushes over to them, but they are already so gripped by fear that they imagine her fingers, which they are trying to push back, to be the vampire's claws. Shrieking, they run off in all directions. The door is slammed shut. Anny beats against **the door**. She is waiting for the horror, but she doesn't want to see it, much rather die first. She grabs a table cloth and covers her head and neck. Then she collapses.

Fade-out.
Scene 139 **3 meters**

Fade-in.
Ellen's bedroom Daytime. Ellen by the window . . .looking out. She stands motionless. Paralysed by misery she witnesses the daily scene of wretchedness.

Scene 140 **8 meters**

Street in front of
Hutter's's house Ascending. In the distance, a strange procession is wandering across the street. One coffin after another carried by survivors. Past Hutter's house, towards the procession, a man is dragging himself along, tired to death. She supports himself by a stick. He catches sight of the distant procession and lifts up his hands to heaven in misery.

Scene 141 **with window -frame Ellen**

Ellen's room. Ellen, on the point of fainting, turns away from the window She cannot bear the sight of this wretchedness any longer. She sinks into a chair, resting her head in her hands.

Close-up:
Close up: The book, open. She has been reading it for days
A page of the book:

ONLY IF A CHASTE WOMAN
CAN FEARLESSLY MAKE
HIM
MISS THE FIRST CROWING
OF THE COCK WILL HE DISINTEGRATE
IN THE LIGHT OF
DAWN

Close-up: Ellen lifts up her head, staring into space like a visionary.
She knows. She shuts her eyes.

Fade out.

Scene 142	3 meters
Fade-in.	
In front of Harding's mansion..	
Medium close-up:	The porch. Harding - haggard - a broken man, comes out. He closes the door and supports himself against the door-post. His hand reaches up, paints a black cross on the door . . .and falls down. His hollow eyes refrain from looking at his work . . . again . . . they cannot bear to see the symbol. He moves forward with a glazed look in his eyes.
Fade-out.	Harding: black cape, dark trousers
Scene 143	7 meters
Fade-in.	
In front of deserted house	Street A group of emaciated men with a fanatical look about them are standing around. An unkept-looking woman is haranguing them. They are raising their fists.
Title:	He has been seen! He ran out of the house! He strangled the attendant!
Scene 144	8 meters
Well in the market-place	Two ancient women are sitting by the well. Death has no terrors for them. Since every new day is a present to them.
Close-up:	The are whispering to each other; their heads are trembling.
Title:	In the deserted house. . . that's where it is hiding. He strangled him. The vampire.
Medium close-up:	Further back agitated people are running across the square, shouting excitedly to one another. The two woman turn around gesturing fiercely.
Close up:	The clench their bony fists threateningly. Harding can be seen behind the well. He has heard everything.
Long shot:	He utters a bitter and mocking laugh. Harding walks on.
144a	10 meters
Street shot from above:	Crossing. Crowd gathering from all sides, then moving in one direction.
Close-up:	A street-corner with a man who points at something above. People rush up to him; they all turn to face the same way, look up, make threatening gestures Somebody throws stones.

<p>Scene 145 Gable of a house</p>	<p>A figure is crouching on a roof-top</p>
<p>Scene 146 (?) Medium close-up:</p>	<p>It is Knock. He is looking down with a sneer on his face and pokes out his tongue A stone whizzes past him. He suddenly gets up and clammers off.</p>
<p>Scene 147 Ellen's bedroom</p>	<p>8 meters Ellen in an old armchair, busy embroidering a cushion in the cross-stitch manner of the 1840s An inscription reading: I LOVE YOU She puts down her work, resting her head. Tired, she falls to day-dreaming. Then she lights a lamp.</p>
<p>Medium close-up:</p>	<p>Ellen takes up her work again, determined to finish it.</p>
<p>Scene 148 Back of deserted house.</p>	<p>Evening 4 meters The street is empty. Knock jumps down a wall and runs off. In the distance some men appear, chasing him. They catch sight of him and rush after him.</p>
<p>Scene 149 Meadows outside the town</p>	<p>8 meters Shot against a wide expanse of sky. In the distance running figures, no more than silhouettes (Turn slowly) Knock in front. His pursuers following a long way behind.</p>
<p>Scene 150 Fields.</p>	<p>3 meters Evening mists. Cornfields waving in the wind. Suddenly, right in front between the ears of corn head. Dishevelled hair. Then a bony back The heads turn around slowly. It is Knock.</p>
<p>Scene 151 A lane between fields.</p>	<p>3 meters The landscape has grown dim in the evening light. The men chasing Knock are approaching. They stop. They seem to have lost the trail. Suddenly, one of them sees something. He opens his eyes wide, shouting: there!!! They all look one way. They dash off in that direction.</p>
<p>Scene 152 Cornfield, Long-shot:</p>	<p>10 meters In the distance one can still the back and dishevelled head. Is it Knock? He seems not to hear or see his pursuers. The men are coming near, rushing towards him across the field. They lift their sticks and fists.</p>

Scene 152	continued	
Medium close-up		A scare-crow. A black coat is dangling on a stick. Bits of straw and tattered rags. The men fall on it in the disappointment. Suddenly they stop. There! What can that be !!!
Long-shot:		A hundred feet away a head has appeared. Then the figure of a man. It is moving away quickly. The chase starts up again.
Fade-out.		
Scene 153		3 meters
Title:		<i>Night</i>
Deserted house. Medium close-up:		Nosferatu at the window.
Dissolve		
Scene 154		8 meters 2x
Ellen's bedroom		
Medium close-up:		Ellen wakes up. She sits up in bed, listening as if she had heard somebody calling her. She gets up, walking as if pulled by invisible threads.
Long shot:		She goes over to the window. In the foreground Hutter asleep in an armchair, looking worn out.
Medium close-up:		Ellen is clinging to the window. She sees.
Scene 155.		3 meters
Deserted house.		Nosferatu at the window. He raises his arms slowly.
156		
Ellen's room		
Medium close-up:		Ellen is about to collapse by the window. Shaking with fear she struggles violently with herself. The last battle. Twice her hands comes up to open the window and drops down again weakly; then, with sudden determination, she pulls herself up dead straight and deliberately throws the window wide open.
157		4 meters
Deserted house.		
Medium close-up:		Window Nosferatu moves away from the window, turns around and disappears.
Scene 158		4 meters
Ellen's room. Close-up:		Ellen trembling with fear and apprehension
Scene 159		
Deserted house		
Medium close-up		Locked-up gates Suddenly the gates swing open: Nosferatu appears

Scene 160 Ellen's room. Medium close-up:	12 meters 2x Ellen is covering her face with her hands, seized with mortal fear.
Long shot; window moves out of picture	Ellen at window. She wants to call for help. She staggers forward. She stops in front of Hutter. One last moment of indecision. Then she wakes him up. Hutter jumps to his feet. He catches the trembling figure in his arms. and carries her over to the sofa. She begs him, hands raised as if in prayer:
Title:	Bulwer . . . Fetch Bulwer! She entreats him to go. Hutter takes her hands, she quickly kisses his head, Then he rushes out.
Scene 161 In front of Hutter's House.	3 meters A path bordered by flowers. Hutter rushes out. Trousers, pleated shirt, collar without tie. No hat no waist coat.
Scene 162 Ellen's room Long shot.	5 meters Ellen is still looking in the direction she saw Hutter leave, then she gets up and walks toward the window.
Scene 163 Deserted house. Long Shot:	Nosferatu is walking forward and moves out of the picture. The house looks more deserted than ever!
164 In front of Hutter's house	Nobody is about. Nosferatu is approaching. He comes to a halt. (He is preparing to jump, looks up) He enters the house.
165 Ellen's room	Ellen turns around suddenly. She is shaking with fear, anticipating the horror about to happen. And it is coming - - slowly, tensed like a predatory animal. She recoils, moves backwards step by step, and step by step it follows her Heart! - Hand

Scene 166
Bulwer's laboratory
(Living room)

6 meters

In addition to the already familiar fish tanks there is a large telescope by a window. A profusion of antiquated scientific gadgets, globes etc. A lamp is burning. Bulwer asleep in dressing-gown and night-cap in the armchair. Cages with birds and all kinds of animals. Hutter rushes in. He wakes Bulwer, begs him to come with him. Bulwer starts to get dressed.

Scene 167
A municipal building on the
period (town hall)

A large crowd is gathering in front of the town hall. Knock has been captured. More people keep pouring in from all sides.

Scene 168
An office room inside
the town hall

Omitted
5 meters

Sievers rushes in excitedly from the adjoining room accompanied by a man who has brought him the news. From the other side Knock is being brought in. The lunatic is trembling with fear.
exit

Scene 169
Ellen's room

4 meters

Night. Ellen in bed, the strangler is at her throat, his fingers clawing her arms. Her eyes, widened in mortal fear, have a glazed look. Then she seems to have heard something.

Scene 170

A cock jumps on to a still-life farm implements. He flaps his wings, puffs up his throat and heralds the morning.

Scene 171
Siever's lunatic's cell
Inside the town hall

6 meters

Knock

Knock at the window, held by two men. Trying to ward them off, he shouts anxiously:

Title:

The master . . . the master . . . !

Scene 172
Ellen's room.

Nosferatu raises his head. He looks drunk with pleasure. Ellen eyes are full of terrible fear. She must not allow Nosferatu just to go. She pulls her arms around him: he cannot resist and bends his head over her again.

Omitted

Scene 173

3 meters

The sun is rising over the small town.

Scene 174
Ellen's room

Ellen's last moment of apprehension. There, isn't that a flicker of sunlight on the wall over her bed? Her eyes light up hopefully and remain fixed on this first sign of the new day. She stretches out her hand for it. And look: it is moving downwards.

<p>Scene 175 Street with front gardens</p>	<p>5 meters The long shadows of sunrise. Nobody is about Then shoulders of Hutter and Bulwer appear. They are hurrying on and turning into a side street.</p>
<p>Scene 176 Ellen's room</p>	<p>8 meters The bed is bathed in sunlight. Ellen's eyes are full of anticipation. Has she sacrificed herself in vain? Suddenly the horrible figure jerks himself up. He looks about in amazement. He clutches his heart. The bestial tenseness of his bearing relaxes. For a moment he stands, legs apart, as if trying to regain his balance. He clutches his heart again and falls on his knees, his face turned to the sun, distorted by pain.</p>
<p>Scene 177 Siever's lunatic cell Town hall Medium close-up:</p>	<p>Knock 5 meters Knock, in a straitjacket, alone in the sunlight which is falling through a barred window. He is mumbling disconnected words:</p>
<p>Title:</p>	<p>The master . . .the master . . . is dead.</p>
<p>Scene 178 Ellen's room</p>	<p>His head sinks on to his chest. 8 meters Nosferatu on his knees, supporting himself with one hand on the ground. He raises the other in the direction of the sun to shield himself from the light that brings him death. But he cannot hold out against the sun. His fingers, his hand, his arm are dissolving in the light. The sun seems about to strike his heart. Now his body is dis- integrating in the light. Ellen throws up her hands triumphantly calling:</p>
<p>Title:</p>	<p>Hutter!</p>
<p>Scene 179 In front of Hutter's House</p>	<p>4 meters Shot looking out from the doorway into the distance. Bulwer and Hutter are running, not just walking into the house.</p>
<p>Scene 180</p>	<p>8 meters Ellen in bed. In anticipation, her hand reaches out for Hutter. Hutter comes rushing in, falls on his knees by the bed. He takes hold of her hand.</p>
<p>Close-up:</p>	<p>Her hand grasps his, the it lets go weakly and drops away. Ellen's head falls over ---- Bulwer is standing at the window, hands behind his back looking out.</p>

THE END