

Shadow of the Vampire

by Steven Katz

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Note

Shadow of the Vampire is a fictionalized account of the filming of the first vampire movie: F.W. Murnau's 1922 Nosferatu. There are three different types of film specified in the script which should be noted beforehand:

1. The movie Shadow of the Vampire itself as it follows the cast and crew of Nosferatu through various locations in 1921 Germany, Czechoslovakia, and Poland. This movie is in color and uses contemporary effects and technologies.
2. Actual footage from Murnau's Nosferatu. Scenes from Nosferatu are presented in their original state: shot through an iris, black and white, silent, etc.
3. Recreated footage from Nosferatu. Because the actors in Shadow of the Vampire are not those in Nosferatu, it is necessary to recreate certain scenes from the earlier film featuring contemporary actors. This footage should be doctored to match the older movie.

TITLE SEQUENCE

Black. In the darkness we hear a sad, spooky voice intoning what sounds like an Eastern European dirge. Then a series of shadowy images appear: an archway, a figure, the iris of an eye in which they're reflected.

The P.O.V. shifts and a different series of images appear--the interior of a film studio, the inside of a motion picture camera--intercut with:

EXT. MEDIEVAL CITY -- DAY

Presumably Bremen: A church steeple in the foreground, the town square behind it.

(Actual footage from Nosferatu.)

INT. HUTTER'S HOUSE -- DAY

GUSTAV VON WANGENHEIM, portraying the character of Hutter, stands in front of a mirror tying his neckpiece. He wears early 19th-century German traveling clothes.

(Recreated from Nosferatu.)

EXT. HUTTER'S HOUSE -- DAY

CLOSE ON: GRETA SCHROEDER, portraying the character of Ellen (Hutter's wife), leaning over a windowbox, dangling a piece of string above a cat. She wears a 19th century hoop dress and her hair is in long finger-curls.

(Recreated from Nosferatu.)

MURNAU (O.S.)

Nice pussy. Nice pussy. You're very content right now, aren't you Ellen? You live in a nice house. You wear pretty clothing. And best of all, you're married to a wonderful man who's promised to love you forever. You little suspect that he's about to go on a long journey. And that, when he returns, he'll bring with him the death of love. And your womb will be

(MORE)

MURNAU (O.S.) (cont'd)
 barren and your bed will be cold and
 in all the world you will be alone.

END TITLE SEQUENCE

INT. JOFA STUDIOS -- HUTTER'S HOUSE SET -- DAY

Same shot. The camera pulls back to reveal that the exterior of Hutter's house is, in fact, a film set--a little oasis of light--erected in a cavernous, barrel-vaulted studio.

And standing in front of it are three men we'll come to know as MURNAU, GRAU, and MULLER. They're wearing lab coats and safety goggles and look more scientists than filmmakers.

Everyone waits breathlessly for the director's approval...

MURNAU
 And--end Print it!

...and then flies into action with military precision: striking the set, switching off the phonograph (providing background music), carrying a chair to the director.

Who rips off his goggles providing us with our first real look at FRIEDRICH WILHELM MURNAU, 33: tall, handsome with red hair and a distant, preoccupied air he's capable of bringing to intense focus whenever he's concentrating.

Which he demonstrates right now by focusing on...

MURNAU (CONT.)
 Wolf, have we established pathos?

...WOLFGANG MULLER, the photographer: 30s, glasses, a little retiring. He looks up from where he's dismantling the camera clearly enrapt by MURNAU's attention.

MULLER
 Perfectly, Herr Doctor. In one take.

MURNAU
 Good. Get the film to the lab right away. I want to see rushes first thing in the morning before we leave. Albin?

ALBIN GRAU, producer and art director, walks over: late thirties, something of an Aesthete.

GRAU
 Yes, Herr Doctor?

MURNAU

Hurry up and strike your set, will you? This Potemkin village is costing our investors a fortune.

GRAU

Shooting outside the studio will cost them even more.

MURNAU

Such is the price of genius.

(shouting)

God, save me from all this phony shit!

He throws out his arms, accidentally sends a stack of film tins flying from the hands of MULLER's assistant (PAUL).

Everyone freezes. There's a long beat until, oblivious, MURNAU sits, turns to his script. The crew resumes its work. PAUL falls to his knees, scrambles to pick up the tins.

PAUL

I'm sorry, Herr Doctor.

GRAU

Was there something wrong with the set, Friedrich?

MURNAU

No, I'm anxious to get out of here, that's all. But I do need your inventory for the trip. Also a complete itinerary and a scene breakdown by costume and set. Speaking of which, I looked over your renderings last night for the last scene in Ellen's bedroom. I think they'll be fine.

GRAU

High praise, Herr Doctor.

MURNAU

We'll need blueprints, of course, and photos for when we finally get round to building it on Helgoland. And there was something else...oh yes, the cat was sluggish.

GALEEN (O.S.)

Jesus, Albin. What's wrong with you? Take the damned thing out and have it shot.

We look over to see HENRIK GALEEN, the screenwriter: 30s, scholarly. He's sitting on packing crate, a sheaf of manuscripts spread across his lap.

MURNAU

Henrik, I hope we're not going to be out in the field without enough copies of your script.

GALEEN

No, Friedrich. The brothers of the monastery are putting the gold leaf on them now.

MURNAU

(ignoring him, shouting)

Hurry up, ladies and gentlemen! We have a train to catch!

He turns back to his script, a steel door is opened, the light and noise of 1921 Berlin pour in.

Enter GRETA wearing a dressing gown and smoking a cigarette in an ivory holder. Without her wig and make-up she seems dangerously young and beautiful, perhaps seventeen.

MURNAU

Nicely done, Greta. For a moment I even thought I saw a premonition of evil cross your face.

GRETA

(sitting beside him)

It wouldn't surprise me. With all the spooky shit you've been saying to me. On-camera and off.

MURNAU

I told you, it's important for the realistic effect.

GRETA

Yes, I know all about it. That's why we're being forced to pack up and go...what do you call this business again?

MURNAU

"On-location..."

GRETA

"On-location." To Transylvania.

MURNAU

Actually, we're not going to Transylvania. We're going to Slovakia.

GALEEN

Herr Doctor, I believe one is supposed to call it Czechoslovakia now.

MURNAU

Yes, yes. Czechoslovakia.

GRETA

But why do we have to leave Berlin just now? At the start of the theater season?

MURNAU

(ignoring her)

Albin, has your man arranged the cars?

GRAU

Yes. Two.

GRETA

Do you have any idea the parts I've been offered at long last? The salaries?

MURNAU

Will that be enough?

GRAU

It'll have to be. It's probably every car in the region.

MURNAU

Good.

GRETA

Herr Doctor, you're ignoring me.

(seductively)

There was a time when you didn't ignore me...

MURNAU

Honestly, Greta, why would anyone care to act in a play when they had the opportunity to act in a film?

As GRETA continues, a sordid-looking man in an ambulance driver's coat (a red cross on his sleeve) comes up and whispers something to MURNAU.

GRETA

You certainly didn't think that when you were directing plays for Reinhardt. In any case, I don't like acting for the camera. A theatrical audience gives you life, while this thing...

(indicating the camera)

...merely takes it from you.

MURNAU turns sharply, takes her hand. Like MULLER before her, she responds rapturously.

MURNAU

(softly, confidently)

Listen to me, Greta. I conceived this role especially for you. Ellen is a woman who discovers the ultimate expression of love in the most exquisite pain imaginable. Sound familiar? It will be your most demanding role. The role that will make you great as an actress. Consider it a sacrifice to your art.

He stands, follows the sordid-looking man outside. She watches him, turns--a little embarrassed--to the others...

GRETA

(recovering)

I'm already being paid peanuts.

...exits. GALEEN watches her go, turns to GRAU.

GALEEN

So what'd you give the cat?

GRAU

Chloral.

MULLER

Chloral!

GRAU

It's hard to keep the damn things docile under the lights. Did it show?

GALEEN

It looked pickled.

GRAU

Not so much as Greta.

MURNAU returns. Looks at his pocketwatch.

MURNAU

Almost dark. Well, everything here seems to be in hand...

GRAU

Friedrich, we still need to talk about the vampire.

MURNAU

No, no...it's nearly dark. I'm already late. Wrap things up for me here, will you Albin? I'll see you all in the morning.

MURNAU jogs to the door...

GRAU

(shouting after him)

But what costume should I pack for him? What make-up?

MURNAU

It doesn't matter. And be sure that imbecile Gustav doesn't miss the train.

...exits.

GRAU

Where's he running off to?

GALEEN

Perhaps he has a woman.

MULLER

(meaningfully)

Or a man.

They smile knowingly at this. Then, jokingly:

GALEEN

Did you notice how concerned he was whether or not it was after dark?

GRAU

Perhaps our director is the vampire.

EXT. JOFA STUDIOS -- SUNSET

MURNAU climbs into his car, the chauffeur shuts the door, gets behind the wheel, drives away. We follow it through downtown Berlin as the sun sets on sidewalks clotted with blind beggars and legless war veterans.

As they come upon the crowded entrance of a chic cabaret...

INT. CAR -- CONTINUOUS

...the chauffeur turns to MURNAU...

CHAUFFEUR
Front or back, Herr Doctor?

MURNAU
Back, of course.

EXT. ALLEY -- CONTINUOUS

...and then steers into a dark alley where the car's headlights illuminate a knot of pretty boys in army fatigues languidly congregating outside an unmarked door.

MURNAU climbs out, raps on the door, is permitted inside. Then the door shuts behind him, his car drives off, and the illicit scene is plunged into darkness again.

INT. BERLIN CABARET -- CONTINUOUS

Dark and smoky, echoing with Dixieland, populated by characters out of George Grosz: millionaires, whores, etc. MURNAU passes through the crowd, climbs the stairs to an...

INT. OFFICE -- CONTINUOUS

where--lying on a settee, watching the throng below--we discover a breathtaking young woman (MICHELINE): late teens, pale skin, black hair, a very revealing flapper dress.

MURNAU bares his teeth, jumps on her, buries his face in her throat. She moans in pleasure, turns her face away, sucks the smoke out of a cigarette holder.

MICHELINE
Herr Doctor, I have a pain.

He lifts one of her legs, slowly peels back the dress and kisses the place where her rolled stocking reveals her thigh.

MURNAU
Does that feel better?

MICHELINE
Are you really a doctor?

MURNAU
Yes. Of philosophy.

She smiles lewdly at him, then suddenly scissors him between her legs, flips him over onto the settee, climbs on top. Slaps him playfully. And then does it harder. MURNAU smiles, surrenders to her: now he's the one who's rapturous.

We look down toward the stage: performing a torch song for the corpse-faced Berliners is a large-busted woman in an evening gown. With bat's wings.

INT. MURNAU'S APARTMENT -- STUDY -- NIGHT

De Stijl furniture, Die Brücke murals, etc. MURNAU is packing by candlelight when MICHELINE--half naked, smoking a cigarette in a holder--appears behind him. Weirdly, her entrance causes a few of the candles blow out.

MICHELINE
Friedrich, do you have to go?

MURNAU
I'll be back in six or eight weeks.

MICHELINE
What shall I do without you?

MURNAU
Operate your cabaret. Dream of my return.

MICHELINE
Won't you at least tell me what it is you're filming?

MURNAU
Not this time. It's a surprise...

MICHELINE
I hate surprises.

MURNAU

...a surprise for you. A film all
about a woman like you...

MURNAU stops what he's doing, takes her in his arms.

MURNAU (CONT.)

...who sacrifices everything for her
lover.

MICHELINE grabs him by the throat...

MICHELINE

And you think I would ever do such a
thing? That's a rather skewed
characterization coming from a man
I've spent the past two hours raping
like a woman.

...shoves him roughly away.

MICHELINE (CONT.)

Still, I must admit you took it like a
man.

MURNAU

You're the only one I've ever allowed
to treat me that way.

MICHELINE

I don't doubt it...
(pointedly)
...Herr Doctor. Now tell me more
about your movie.

MURNAU

No. You'll see when it's finished.
Now, have you eaten?

MICHELINE

I want to eat you.

MURNAU

You're not serious.

MICHELINE

But I am...

She grabs him, pulls him into...

INT. BEDROOM -- CONTINUOUS

...throws him onto the bed, climbs on top of him.

MICHELINE

Now kiss me good-bye, Friedrich. It's time that I was going.

MURNAU

Why won't you ever stay the night?

MICHELINE

I've told you: if I'm not back to count the night's receipts my staff will bleed me dry.

MURNAU

Stay.

She stands, rests her shoe on his lower lip.

MICHELINE

Beg.

MURNAU

Please stay. You love me, don't you?

MICHELINE

What do you think?

MURNAU

Say it.

MICHELINE

No.

MURNAU

Why not? I love you.

She looks at him imperiously. Lightly slaps his face with the toe of her shoe.

MICHELINE

That, Herr Doctor, is a very dangerous thing to say.

Nevertheless, she kicks off her shoes, curls up beside him. He smiles contentedly, reaches up, turns out the light.

INT. HUTTER'S HOUSE -- DAY

Enter Hutter with flowers. He kisses his wife good-bye.

(Recreated from Nosferatu.)

EXT. MURNAU'S APARTMENT -- NIGHT

Later. MICHELINE, a long cape over her dress, emerges from MURNAU's Bauhaus-style building. Hurries away.

INT. MURNAU'S APARTMENT -- BEDROOM -- AS BEFORE

CLOSE ON: a record spinning silently on a phonograph.

We pull back to see MURNAU asleep in his disheveled bed. He wakes. Sees that he's alone. Knocks the arm off the record.

INT. BERLIN TRAIN STATION -- DAY

The crew of Nosferatu loads boxes onto one of the trains under the watchful eye of GALEEN, GRAU, and MULLER.

Suddenly there's a disturbance O.S. and MURNAU--lapels pulled up, hat pulled down--hurries up followed by porters and a rush of newspaper reporters. He grabs PAUL.

MURNAU

You work for me don't you?

PAUL

Yes, Herr Doctor.

MURNAU

Then get my things. Albin?

As PAUL begins directing the porters, MURNAU turns to GRAU...

MURNAU (CONT.)

Tell them nothing.

...then leaps onto the train. GRAU faces the reporters.

GRAU

Gentlemen, I am Albin Grau. Producer and art director of this picture.

REPORTER 1

Where's Murnau?

REPORTER 3

Is it true Murnau is filming Stoker's Dracula?

GRAU

Friedrich Wilhelm Murnau is Germany's greatest filmmaker--in a class with such masters as Griffith and Eisenstein. At present he is supervising every detail of this unique on-location expedition. Exactly how unique you'll discover when the picture premieres in Berlin. And at that time, I'm certain you'll be convinced beyond the shadow of a doubt of the exceptional talent of this remarkable genius.

The reporters clamor for more, GRAU climbs onto the train.

GALEEN

You did that quite well, Albin.

GRAU

In the future I think there might actually be a living to be made from this sort of thing. Representative to the press.

The last of the luggage is brought aboard, a whistle blows, people make their farewells, the train pulls out of the...

EXT. TRAIN STATION -- CONTINUOUS

...roars out of the city.

INT. TRAIN -- MURNAU'S COMPARTMENT -- DAY

CLOSE ON: MURNAU asleep. The door opens, MULLER peeks in. Sees MURNAU sleeping, closes it again.

INT. TRAIN -- CORRIDOR -- CONTINUOUS

MULLER moves down the corridor to the...

INT. TRAIN -- CREW COMPARTMENT -- CONTINUOUS

where he finds the rest of the crew at lunch: GRAU, GALEEN, and PAUL (met earlier) and three young women: ELKE (costumes), MARIA (script), and EVA (make-up).

MULLER enters, sits. Tosses a rolled-up map to GRAU...

GRAU

Still asleep?

MULLER

Yes. Must have been quite a night.

GALEEN

Albin, let's see the map.

...who clears off a place on the steamer trunk acting as a table and unrolls a large map of Central/Eastern Europe.

GRAU

We'll cross the border into Czechoslovakia in a few hours at the foothills of the Carpathians and continue until the line ends at Oravska Magura. From there we'll go by automobile to a place near Poprad in the Vysoke Tatry: the High Tatra Mountains

GALEEN

Apparently Herr Doctor's already filmed some of the exteriors there.

MULLER

He has?

GALEEN

You didn't know?

MULLER

No.

GALEEN

That's odd. Anyway, you can assume we'll be filming all of Hutter's scenes there: the carriage scenes, the scenes at the inn with the superstitious natives...

GRAU

...the scenes between him and the vampire.

PAUL

I still don't understand why we're not going to Transylvania.

EVA

Yes, everyone knows Count Dracula lives in Transylvania.

GALEEN

Strictly speaking, this isn't Dracula. The author's widow refused to sell us the rights to the novel. She's hoping to prepare a stage version to open in London.

GRAU

Bound to make more money than any film.

MULLER

Which is all very interesting, Henrik. But it doesn't address the larger question.

GALEEN

Which is?

MULLER

Who's playing our vampire?

Enter GUSTAV VON WANGENHEIM, the actor portraying Hutter.

GUSTAV

His name is Schreck.

GALEEN

Schreck?

GUSTAV

Max Schreck. Apparently he was in the Reinhardt company. Did you know him, Albin?

GALEEN

Schreck? Are you sure you have the name right? "Schreck" is dialect for "shriek." What, did he specialize in fright roles?

GUSTAV

Just a character actor. Max Schreck.

MULLER

Who told you he was playing the vampire?

GUSTAV

Herr Doctor told me.

GRAU

I didn't know any Max Schreck in the Reinhardt company.

GUSTAV

Herr Doctor told me he studied with Stanislavsky in Moscow.

GRAU

I'm surprised I've never heard of him.

GALEEN

He's from the Russian school then?

GUSTAV

Yes. As part of his preparation, he submerges his own personality in that of the character he's portraying. That's the reason he's not traveling with us. Herr Doctor told me went on to Czechoslovakia weeks ago--in order to absorb the flavor of the place, I suppose.

GALEEN

God, you don't think he's been sleeping in a coffin?

GUSTAV

Herr Doctor also told me that, once we arrive and begin filming, Max will never appear to us except in full costume and make-up...

GRAU

A rather extreme interpretation of Stanislavsky, if you ask me. Why wasn't I told about this?

GUSTAV

...and that furthermore we'll film him only at night.

MULLER
Why wasn't I told about that?

GRAU
(looking out the window)
There are the Carpathians. Our first
sunset in...what's the script say,
Henrik?

GALEEN
"The country of blood-red mountains."

EXT. TRAIN -- SUNSET

The sun sets behind the train as it races into the dense
forests of Eastern Europe.

INT. TRAIN CORRIDOR -- NIGHT

Later. The corridor is packed with sleeping peasants.

INT. CREW COMPARTMENT -- NIGHT

Everyone is nodding off except for GRAU who casts, on the
steamer trunk, tarot cards: the fool, death, the ten of
swords. Suddenly the door opens. Enter MURNAU.

MURNAU
I see we're knee-deep in peasants.

MULLER
When did you wake up?

MURNAU
(sitting)
The Czech guard woke me at the border.
What have you been doing?

MULLER
Actually we've been talking about you.

GALEEN
Your previously shot footage, your
heretofore unannounced additions to
the acting company...

GRAU
As the producer of this film, Herr
Doctor, I feel I have a responsibility
(MORE)

GRAU (cont'd)
to ask if there's anything else you've neglected to tell us.

MURNAU
Why? What do the cards say?

GRAU
Someone close to us will be going on a long journey. Now answer my question.

MURNAU leans forward conspiratorially.

MURNAU
Look, I confess: there are things I haven't told you about this production. But they'll all be revealed in the course of time.

MULLER
But how do you expect us to do our jobs when we're kept in the dark?

MURNAU looks at them, turns his intense focus on his crew--especially GRAU. They hang on his every word.

MURNAU
Exactly. Let me explain something to you. I intend ours to be the most realistic movie ever made. And what is realism? The unexpected. That's why I took all of you out of the studio and thrust you into the world. So that you'll be forced to react spontaneously to whatever you encounter there. And because of it, Nosferatu will not be just another filmed stage play. It will be a truthful record of reality. And that is what will make it great.

GALEEN
But this is a fiction. A movie about a vampire. How can you talk about realism when the subject is so far removed from reality?

MURNAU
My sense of style is realism. But my sense of art is moral. I want to explore evil with the eye of a scientist.

Suddenly the train jolts to a stop.

MURNAU (CONT.)

What's that? Why are we stopping?

GRAU reaches over to the window, opens the blind, looks out. Then he looks back at the others in awe.

GRAU

My god...

EXT. TRAIN -- NIGHT

CLOSE ON: the water reservoir being lowered onto the train's boiler (evidently this is why the train stopped). We pull back and up to see the passengers disgorging from the steaming train (for a smoke, to stretch their legs, etc.) and then we see what it is that inspired such awe in GRAU:

EXT. FOREST -- CONTINUOUS

From above: A vast, impenetrable forest lining the edges of the railroad track like an enormous black curtain.

On the ground: We follow MURNAU, GRAU, GALEEN, and MULLER as they walk through the trees in silent wonder. Until:

MURNAU

The forest primeval. It grows thicker as we move east towards the Tatras.

MULLER

How do expect me to film in there?

MURNAU

We could use an aeroplane.

MULLER

You're the pilot, Herr Doctor--at least you were in the last war. But I doubt even a low-flying Fokker could see into it.

MURNAU

There's no place on earth like it. None of it's been thoroughly mapped. Whole armies have marched in never to be heard from again. And then there are the...animals--strange things which by all rights should be extinct.

MURNAU, lost in thought, continues along by himself while we catch up with...

PAUL

and the rest the crew (ELKE, EVA, MARIA) walking along through the woods. EVA stops to pick up a pine cone, walks a little distance by herself. And then stops. Her eyes opening wide in horror...

EXT. TRAIN -- AS BEFORE

...her scream echoing through the trees before it's swallowed up again by the forest.

Hearing it, the train crew grab lamps, hurry in her direction followed by some of the peasants and the rest of the...

EXT. FOREST -- CONTINUOUS

...film crew (except for MURNAU) who, following the lamps, make their way through the thick tangle of undergrowth: GALEEN in the lead, MULLER taking up the rear.

When suddenly the latter is caught up short when something grabs him by the throat. And yanks him into the darkness without a sound.

EXT. TRAIN -- AS BEFORE

A few moments later, the search party emerges from the woods carrying EVA's body. They set it down near the tracks, begin examining the body by lamplight while a few peasant women gather around, speak softly in Slovak.

One of the things we hear them they say is..."nosferatu."

Hearing it, GALEEN looks at the other members of the film crew. And that's when MURNAU emerges from the woods, hurries to the body, pushes everyone else away.

MURNAU

Get away from her. She's my
responsibility.

Somebody produces a sheet, MURNAU himself wraps her body and then supervises the others as they load it onto the train, like a ghost, through the steam.

Then the whistle blows, the remaining people climb onboard.

INT. TRAIN -- NIGHT

We follow GRAU down the corridor--past the crew cabin (where the dispirited crew take their seats), past peasants clutching their rosaries and scribbling crosses everywhere--to a door (without a cross). He knocks gently, opens it.

INT. MULLER'S COMPARTMENT -- CONTINUOUS

A little light from the corridor reveals MULLER in bed.

GRAU
Wolf, are you alright?

MULLER
(dazed)
Uh-huh.

GRAU
Wolf, I...sorry to wake you. Good night.

And then door closes, taking with it the light.

INT. CREW CABIN -- DAY

The train jerks to a stop waking the sleeping (under coats and blankets) crew. They stir. PAUL opens the window shade.

Beneath an overcast sky, a small procession passes carries EVA's enshrouded body. Revealing behind them: MURNAU, standing beside a pair of touring cars. Paying off some kind of police official.

EXT. CZECH TRAIN STATION -- DAY

A gabled building at the foot of the looming Tatras. The place is deserted except for the pall bearers and the film crew--the latter loading the cars with equal solemnity.

GALEEN walks up to MURNAU as EVA is loaded onto a horse cart.

MURNAU
They'll put her on the next train back to Berlin. I've sent a telegram to her parents.

GALEEN
What do we do now, Herr Doctor?

Beat. All eyes turn to MURNAU.

MURNAU

We go on.

INT. TRAIN CORRIDOR -- DAY

As the last of the passengers disembark, PAUL stops at MULLER's door. Knocks.

PAUL

Herr Muller?

No answer. He knocks again.

PAUL (CONT.)

Herr Muller?

The door opens slowly as if by itself. And we see MULLER, bundled to the gills, sitting at the window: gaunt, dark rings under his eyes.

EXT. TRAIN STATION -- AS BEFORE

As the crew prepares to depart, a little boy hands MURNAU a wooden cage. MURNAU gives him a coin, the boy runs away.

GRAU

What's that?

MURNAU holds up the cage: rats.

GALEEN

Rats? There aren't any rats called for in the script until the ghost ship: the vampire's disembarkation at Bremen.

MURNAU

They're for mood, Henrik. At the castle.

The train whistle blows and it pulls out of the station. Revealing MULLER standing, nonplussed, on the opposite side.

GRAU

Wolf!

MULLER turns, walks slowly towards them.

GRAU (CONT.)

Wolf, what's the matter with you?

MULLER climbs silently into one of the cars followed by MURNAU, GALEEN, and PAUL. The others climb into the other one, drive up alongside.

GUSTAV

You take the rats!

He throws the cage into MURNAU's car which takes the lead. As the cars disappear into the forest, we remain behind for just a moment with the cart with the corpse.

EXT. FOREST -- CONTINUOUS

The cars follow the heavily shaded road into the mountains.

INT. GRAU'S CAR -- CONTINUOUS

GUSTAV

Think there's anything to eat?

GUSTAV roots around in the boxes in the back. He opens one packed with straw. Digs out a bottle filled with blood.

GUSTAV (CONT.)

What in hell is this?

GRAU

My god, it's blood. It must be part of the make-up.

GUSTAV

Don't you think you can carry realism too far?

EXT. DELL -- SUNSET

As the sun sets over the mountains behind them, the cars emerge from the forest and stop in front of a large stone cottage with an attached stable. A large white cross has been whitewashed on the thatched roof of the building.

They begin unloading equipment, the INNKEEPER marches out...

INNKEEPER

Good evening, Herr Doctor!

...and directs them inside.

INT. INN -- CONTINUOUS

Long wooden tables, a large hearth providing the only light. Seeing the crew, a couple of old women at their beads interrupt their prayers, begin setting out crockery, etc.

MULLER

(to the Innkeeper)

I wonder if I might be shown to my room.

GALEEN

You're not eating, Wolf?

But he ignores him, follows the INNKEEPER upstairs. MURNAU sits at one of the tables, examines his script. The others sit with him, begin eating.

GALEEN

Does he seem ill to you?

GRAU

He's just tired.

(to Murnau)

What's on the schedule for tomorrow?

MURNAU

Exterior shots of the inn. The arrival of Hutter in the carriage. Some shots in here.

GUSTAV

Where are the extras?

MURNAU

(indicating the old woman)

You're looking at them.

GUSTAV

These people can't act.

MURNAU

They don't need to act. They're playing themselves.

GRAU

Speaking of actors, I expected to meet Schreck here.

MURNAU

You'll meet Max when his time comes in the shooting schedule.

A little woman with a candle enters the main room and then leads them, one at a time, up a narrow, angular staircase to:

INT. INN -- SECOND FLOOR -- CONTINUOUS

At the top of the staircase is a little hall with doors leading to the bedrooms.

MURNAU

Sleep well everyone. The call is for dawn.

They all wish MURNAU a respectful good-night. Then he goes into his room, shuts the door behind him.

INT. GUSTAV'S ROOM -- CONTINUOUS

A bed, a little table with a candle. Illuminating walls festooned with crosses--some real, some painted. He shivers, and then...

EXT. INN -- CONTINUOUS

...from outside: we watch him put out the candle. From O.S. we hear squealing, and see...

THE RATS

squirming in the cage in the back seat of one of the cars. The door closes, the engine turns over, and...

ONE OF THE CARS

pulls away from the inn.

EXT. AUTOMOBILE -- CONTINUOUS

We follow it as it drives through the dark forest. The title dirge begins, grows louder as the sequence progresses.

EXT. CLEARING -- CONTINUOUS

The car emerges in a moon washed clearing high in the mountains. It stops, the driver climbs out. Takes something from the back seat. Plunges back into the trees.

We follow him until he comes to a gaping, vine-clogged cave. He hesitates for a moment, goes inside.

INT. CRYPT -- CONTINUOUS

The cave turns out to be a series of Christian catacombs. We follow the figure past the primitive symbols cut into its black walls until he stops in front of a dark niche.

Then he gingerly sets down the cage containing the rats, and hurries back out. As the music grows very loud...

A PAIR OF HANDS

appears: marble white with fu manchu nails. They wrap like spiders around the cage. Withdraw with it into the dark.

EXT. INN -- DAY

A scaffold has been erected leading to GUSTAV's second floor window. On top of it sits the camera/tripod operated by MULLER and PAUL--both wearing goggles and lab coats. O.S. a phonograph spins background music.

INT. INN -- HUTTER'S ROOM -- DAY

The sun rises. Hutter, in bed, wakes.

(Recreated from Nosferatu.)

MURNAU (O.S.)

All right, Hutter. It's been a fitful night. You dreamed that a jackal frightened away the horses and left you stranded hundreds of miles from your beloved wife. But you're a modern man. A man of science. You wake refreshed, eager to continue your journey to the castle of the nobleman who may very well make your fortune.

MURNAU

in goggles and lab coat, is standing at the door to GUSTAV's room. Beside him stands GALEEN, at his feet sits ELKE.

MURNAU (CONT.)

What's that beside your bed? Pick it up. It's that ridiculous book from the night before. The book about vampires.

INT. INN -- GUSTAV'S ROOM -- DAY

GUSTAV in bed, MULLER at the window, GRAU out of sight of the camera, MURNAU at the door. Since the last time we saw the room, all the crosses have been stripped from its walls.

MURNAU (CONT.)

Now you remember. The superstitious peasants put it there. The ones who warned you not to visit Orlock's castle, who warned you not even to speak his name--nosferatu, the unclean, the undead--lest you evoke the creature itself.

The INNKEEPER'S WIFE peeks in from the hall behind MURNAU.

GALEEN

What I'd like to know is: do all the rooms contain this book? Sort of the Transylvanian version of the Gideon's Bible?

MURNAU

And--end. Henrik, please don't spoil the mood. Wolf, did you get that?

INNKEEPER'S WIFE

Herr Doctor...

MURNAU

(ignoring her)

Wolf...

INNKEEPER'S WIFE

I'm sorry Herr Doctor, but...

MURNAU

(exasperated)

Albin, deal with the natives...

GRAU takes the INNKEEPER'S WIFE out into the hall.

MURNAU (CONT.)

Wolf!

MULLER
 (distracted, quietly)
 The shot was perfect, Friedrich.

MURNAU
 What's gotten into you?

PAUL
 Herr Muller slept poorly again last night.

MURNAU
 Your name is Paul, isn't it? Please pack one of the cars as I instructed. You and you...
 (indicating Maria and Elke)
 ...help him. Then you can all take the rest of the afternoon off. Not you, Gustav. Take an hour for lunch and then get into your traveling costume. Albin, is the carriage ready? Albin?

He looks around angrily, charges into the...

INT. INN -- HALLWAY -- CONTINUOUS

where GALEEN, GRAU, and the INNKEEPER'S WIFE are talking. GRAU, smoking a cigarette, seems especially annoyed.

MURNAU (CONT.)
 What the hell has gotten into everyone?

GALEEN
 She's worried about the crosses.

MURNAU
 Why am I being bothered with this?

GRAU
 (to the Innkeeper's Wife)
 We'll put them back. They just overwhelm the composition.

INNKEEPER'S WIFE
 I told you, Herr Grau, they are not for decoration. You should be more concerned about such things. And you should be more cautious than to leave here at night.

GALEEN
What are you talking about?

INNKEEPER'S WIFE
Every night someone takes one of
your...

She mimes turning a steering wheel.

MURNAU
Do you know anything about this,
Albin?

GRAU
No. Where would anyone go?

MURNAU
Henrik, check the petrol.

GALEEN hurries out. MURNAU pokes his head back into...

INT. GUSTAV'S ROOM -- CONTINUOUS

The crew is packing up equipment, replacing the crosses, etc.

MURNAU
Has anyone been driving the cars at
night?

Everyone says no.

MURNAU
Wolf? Wolf?

MULLER, staring blankly toward the mountains, turns angrily.

MULLER
What do you want from me, Friedrich?
I haven't taken your fucking car.

MURNAU looks at him hard. Exits.

EXT. INN -- DAY

GALEEN is inspecting the cars. MURNAU emerges from the inn.

GALEEN
Well, the tanks are definitely lower
than when we arrived.

MURNAU

Do you think the locals might be going
for a joyride?

GALEEN shrugs.

MURNAU (CONT.)

Well, do you think this will be a
problem?

GRAU steps out of the stable leading a pair of horses
harnessed to a small carriage.

GRAU

Only you can answer that, Herr Doctor.
When will we meet our vampire?

MURNAU

Soon..

EXT. SUNSET -- CONTINUOUS

As the sun sets over the forest...

(Actual footage from Nosferatu.)

EXT. FOREST -- EVENING

...GUSTAV (as Hutter) walks along the side of a hill, passes
an icon mounted in a little wooden shrine.

(Recreated from Nosferatu.)

We pull back to reveal MURNAU, GRAU, and GALEEN standing
beside the car while MULLER films the scene.

MURNAU

All right, Hutter. This is the icon
the locals have erected to mark the
boundary between the land of the
living and the land of the dead. Look
at it...and walk on.

He does, walks out of the frame.

MURNAU

And--end!

GUSTAV

Thank god, I'm starving.

MURNAU

There's food in the car. We're not going back just yet.

As GUSTAV breaks out a wicker picnic basket...

GALEEN

Where're we going, Friedrich?

MURNAU

You'll see.

MULLER

It's nearly dark. I can't do a night shoot. Not alone.

MURNAU

I had your equipment packed for you, Wolf. Albin will assist you. It's important that very few of us are present for this.

GALEEN

I suppose we're reaching for the spontaneous effect you spoke of on the train.

MULLER packs up his equipment, the others--still eating--begin climbing into the car.

MURNAU

Incidentally, I hope everyone has their papers. Just in case.

GALEEN

Just in case of what?

MURNAU

We're crossing the border.

He climbs in. GALEEN and GRAU trade tired looks. Then we follow the car as it drives east, away from the setting sun.

EXT. AUTOMOBILE -- NIGHT

From behind: the automobile pulls to a stop. Car doors slam O.S. We look up to see, illuminated by the headlights:

EXT. ORLOCK'S CASTLE -- CONTINUOUS

formerly a Medieval monastery, crumbling to ruins on the hilltop. MURNAU climbs up to its huge wooden door, opens it.

GALEEN

Are we expected?

GRAU

So this is Poland. When did we cross the border?

GALEEN

I was asleep.

MURNAU

Quickly, don't lose this. This sense of dread. Now listen closely, Hutter...

MURNAU returns, puts an arm across GUSTAV's shoulders, leads him inside. The others follow, slowly, in the car...

MURNAU (CONT.)

...after having been deserted on the road, a mysterious carriage found you and brought you here. You're tired, disoriented, and at last the foreboding that infects the entire region has begun to infect you.

EXT. COURTYARD -- CONTINUOUS

...through a courtyard faced with half-timbered walls.

MURNAU (CONT.)

Park over there, Albin. Wolf, hurry, set up the camera in there.

MULLER climbs out, sets up the camera, while GRAU hooks up a carbon-arc lamp to a generator and floods the scene with light. Revealing, at the other end, a low archway, braced with a scaffold, leading into a black, forbidding tunnel.

GRAU

(indicating the scaffold)

Who built this? I thought I was in charge of set construction.

MURNAU

I sent workers ahead this morning.
Never mind that now. Hutter, stand
over there, out of sight and don't
look until I call you. Wolf, get a
second camera focused on Gustav--I
want his reaction to this.

GALEEN

To what?

Infected by his enthusiasm, the men quickly set up the equip-
ment, climb into their lab coats and goggles. Then GRAU and
GALEEN step behind the lights, MURNAU and MULLER each take a
camera. There's a long moment heavy with anticipation...

MURNAU

Ready? All right, Wolf. Roll camera.

...MULLER and MURNAU begin cranking their cameras...

MURNAU (CONT.)

(hypnotically)

This is perfect. Just a dark hole.
That's been untouched, unexplored for
a long, long time. And then, one
night, something crawls out.

EXT. DARK ARCHWAY -- NIGHT

...and something emerges from the shadows. It's MAX SCHRECK
in the role of Count Orlock, the vampire. Cadaver-like in a
long coat and turban, he has a rodent face, talon-like nails,
and he moves stiffly, as if hampered in his walking.

MURNAU ET AL.

watch him in frightened disbelief.

EXT. ORLOCK'S CASTLE -- DARK ARCHWAY -- NIGHT

The same, except recreated from Nosferatu.

MURNAU (O.S.)

(continued)

Hutter! Meet Count Orlock!

HUTTER

enters, sees Orlock. He freezes, stares in horror.

(Recreated from Nosferatu.)

INT. COURTYARD -- AS BEFORE

Orlock indicates the tunnel. Hutter, unnerved, follows. Just as they're about to be engulfed by the darkness, Hutter looks back at us with an expression of genuine terror.

MURNAU (O.S.)
(continued)

And--end.

GUSTAV, unnerved, rushes back while SCHRECK, unnoticed by the others, disappears back into the shadows.

GUSTAV
What the fuck was that!?

MURNAU
That was your finest moment, Gustav.

GUSTAV
That wasn't acting! It was a trick, a cheap trick to...to...elicit a real response from me. It was unfair, it was unethical, and it was...it was...

GRAU
...genius.

GALEEN
Yes. Well done, Gustav.

MULLER
Congratulations, Gustav.

GUSTAV looks at them in disbelief and then, off their awed reaction:

GUSTAV
(preening)
It was good, wasn't it?

MURNAU
All right, Gustav, if you're quite finished collecting your laurels. Let's pack up.

GRAU

That's it? Why drive all this way and shoot one scene?

MURNAU

I would have driven anywhere at any-time to get that look of Gustav's. Albin, I think we should take the film with us.

GRAU collects the film, exits to the car.

MURNAU (CONT.)

We'll leave the equipment, come back tomorrow, shoot the exteriors of the castle and some of the scenes with Hutter alone. Max will join us after dark and we'll shoot their scenes together. Wolf? Where's he gotten to now?

GUSTAV

Never mind him. What's happened to Schreck?

GALEEN

Yes, Friedrich, where is Schreck? And why won't he join us until night? Where does he sleep?

GUSTAV

The earth in which he was interred, no doubt.

MURNAU

That's enough of that, Gustav. Now listen to me, both of you: for the remainder of the shoot, Max will be Count Orlock. He will not break character, he will not answer questions as Max Schreck.

GALEEN

Will he answer questions as the vampire?

MURNAU

Just leave him alone, Henrik. The man will be absolutely authentic, without any phony effects. He'll be the vampire, we'll film it, and that'll be that.

GALEEN

Sounds like a lunatic to me.

GUSTAV

No, I've heard about these Russian-trained actors. Still, if the son of a bitch tries to suck my blood in the name of verisimilitude...

GRAU (O.S.)

(calling)

Friedrich!

They hurry out of the courtyard...

EXT. ORLOCK'S CASTLE -- CONTINUOUS

...discover GRAU crouched over a prone MULLER.

GRAU

I found him here. He's...fainted.

MURNAU

Henrik, get the car. Gustav, help us lift him up.

While GALEEN fetches the car, the others help MULLER to his feet. Then the car arrives, GALEEN climbs out, helps him inside. And that's when they see the two bleeding pinholes in MULLER's throat. GALEEN looks at them, glares angrily at...

MURNAU

who turns away, shuts the castle doors, looks up to see:

SCHRECK

watching them from a window.

EXT. ORLOCK'S CASTLE -- AS BEFORE

MURNAU returns to the car, climbs in, they drive away.

INT. AUTOMOBILE -- CONTINUOUS

GRAU tends to MULLER's wounds while GALEEN stares daggers at MURNAU. There's an uncomfortable silence.

EXT. INN -- NIGHT

The car pulls up, GRAU helps MULLER inside...

INT. INN -- CONTINUOUS

...where the racket wakes the INNKEEPER'S WIFE who climbs down the stairs carrying a candle.

GRAU

Brandy, hurry.

She shuffles out as MULLER slumps down at one of the tables.

GALEEN

All right, Herr Doctor, what's going on here?

MURNAU

Stop being so theatrical, Henrik.
You'll wake everyone in the house.

She returns, sets a bottle of brandy in front of MULLER. He looks up at her--exhausted, deathly pale--and that's when she, too, sees the wounds. Crosses herself...

INNKEEPER'S WIFE

Nosferatu...

...and stumbles out again.

GUSTAV

This is too much!

GALEEN

Answer me, Herr Doctor. Is this some...stunt to evoke terror in us?

MURNAU

I had nothing to do with this.

Enter PAUL.

PAUL

What's happened?

GRAU

He's ill.

MURNAU

Put him to bed.

PAUL leads him away, the men help themselves to the brandy.

GUSTAV

What about the marks on his throat?

MURNAU

I don't know, Gustav. They're mosquitoes, bloodsucking insects.

GALEEN

Oh for chrissakes, Friedrich, don't quote my script back at me.

MURNAU

All right, what do you think it is?

GALEEN

You heard the woman--nosferatu.

MURNAU

Henrik, that's the kind of thing I'd expect from Albin, not you.

GALEEN

Look, I concede it may not be a monster who casts no reflection in a mirror, but why couldn't it be some deranged person who haunts these woods and has succeeded in scaring these people to death.

MURNAU

We've driven thirty kilometers to-night. How exactly did this deranged person follow us?

GUSTAV

Well...what about Schreck?

GALEEN

Yes, what about him?

MURNAU

You're not agreeing with...
(indicating Gustav)
...him now, are you? Max Schreck's a character actor from Berlin. I admit his preparation is odd...

GALEEN

Odd enough to get so deep inside his vampire character that he forgets Max Schreck altogether?

GUSTAV

God knows I forgot.

MURNAU

Schreck's peculiarities are like
lovemaking games: you believe them
while they're happening but you always
stop before anyone is seriously hurt.

GALEEN

You would know...

GUSTAV

Nevertheless, I intend to put all of
those crosses back up in my room.

GUSTAV goes off to bed followed by GRAU and GALEEN. MURNAU
remains at the table staring into the candlelight.

INT. CRYPT -- NIGHT

From behind: a figure (SCHRECK, but we don't see his face)
sits at a table reading by candlelight. On the floor around
him are mountains of old, rotting books.

O.S. we hear a car drive up, a door closing. Footsteps. The
figure closes his book with white, tapering fingers.

SCHRECK

(breathing with difficulty)

The woods decay, the woods decay and
fall, The vapors weep their burthen to
the ground.

Another figure (we can't see who it is) enters and nervously
sets a bottle of blood on the table.

SCHRECK (CONT.)

Dinner? You set a very mean table.

SCHRECK picks up the bottle...

SCHRECK (CONT.)

No rats?

...and begins clicking his fingernails against it.

SCHRECK (CONT.)

There was a time when I was fed from
golden chalices, but now....don't look
at me that way. I've told you: in my
old age I feed erratically...

The first figure leaves.

SCHRECK (CONT.)

...often enormously.

EXT. ORLOCK'S CASTLE -- EVENING

Sunset. GRAU and GALEEN examine papers spread across the hood of one of the cars.

GALEEN

How much more, Albin?

GRAU

(looking at the schedule)

Well, we're already finished at the inn and they're wrapping up the Czech exteriors today. If the scenes inside the castle go as smoothly, I don't see any reason why we shouldn't be filming in Wismar in a fortnight and onto Helgoland a fortnight after that. Ever been there? Helgoland?

GALEEN

No.

GRAU

A cold little dune in the North Sea.

GALEEN

I was just wondering how much longer Wolf will be able to hold up.

GRAU

He seems better. Herr Doctor's kept me away from him, but he remembers nothing from the night of his attack.

As he says it, the second car lurches up. The other men climb out.

GRAU

How'd it go?

MULLER

(weak, but enthusiastic)

Good. I got a pretty stunning sunset just now: rays shooting out behind clouds, real High Baroque stuff.

GALEEN

And where's...

He bares his teeth, curls his fingers into claws.

MURNAU

He'll be here by nightfall.

They gather up their equipment, head into the castle.

CLOCK

with a skeleton on it. It strikes
midnight.

(Actual footage from Nosferatu.)

INT. ORLOCK'S CASTLE -- DINING ROOM -- CONTINUOUS

ELKE and MARIA are finishing the set--hanging tapestries, setting the table, etc.--when the men enter and begin fixing the lights (hooked up to humming generators), drawing the camera lines on the floor, etc.

MURNAU

(flipping through his script)

We'll do two scenes here tonight: the first where Hutter dines with the vampire and the second where the vampire sees the picture of Hutter's wife. We'll shoot them in reverse order so Gustav can build emotionally to the more dramatic of the two. Albin, clear off the food and get the locket and the contract. Wolf, can we get it darker in here? Dustier?

As everyone jumps to his commands, we pull back until we're watching the little area of light and activity through a gaping hole in the castle's roof.

EXT. ORLOCK'S CASTLE -- NIGHT

CLOSE ON: one of the automobiles. Suddenly, a claw-like hand rakes across its chrome...

INT. ORLOCK'S CASTLE -- DINING ROOM -- AS BEFORE

...and a car horn blows O.S.: startling the crew, turning all eyes to MURNAU...

GALEEN

Someone want to go scare up our vampire?

MURNAU

I'll get him.

...who dashes out in one direction. As SCHRECK creeps in from the other (accompanied, oddly, by a barely perceptible dimming of the arc lights). The crew freezes, watches him. In turn, he watches them--especially the women.

MURNAU hurries back in.

MURNAU

(breathless, relieved)

Ah, there you are. For those of you who haven't met him, this is Max Schreck who will be portraying our vampire, Count Orlock. As you've no doubt heard, Max's method is a bit unconventional. I expect you all to respect his artistry in this matter. All right places everybody. Orlock, you sit there.

SCHRECK sits at the end of the table, leers at the understandably uncomfortable women. MURNAU walks over to GUSTAV.

MURNAU

Gustav, do you have the locket?

GUSTAV

Yes, Herr Doctor.

As MURNAU continues, MARIA rolls a make-up cart over to SCHRECK, takes off his turban. Then she puts on a medical magnifier, picks up a stick of greasepaint. Stops. Transfixed. SCHRECK, on the other hand, is utterly intrigued.

MURNAU

All right, Hutter. In this scene, Orlock is about to sign the real estate papers you've brought him...

SCHRECK looks at the papers on the table in front of him. MARIA puts down the greasepaint...

MURNAU (CONT.)

...and you're about to make a considerable amount of money. When all of a sudden...

...and picks up a powder puff. SCHRECK sneers at it.

MURNAU
No, no make-up! What are you doing!?

MARIA
Forgive me, Herr Doctor.

MURNAU
Albin, get these people off the set.

GRAU directs ELKE and MARIA off the set. MURNAU gets down on his haunches in front of GUSTAV and SCHRECK.

MURNAU (CONT.)
Gustav, you stand behind him, at his shoulder...

GUSTAV stands behind SCHRECK, reading over his shoulder.

MURNAU (CONT.)
...Orlock, you read the document.

SCHRECK
It's blank.

GUSTAV
Act it, for heaven's sake.

SCHRECK
What should it say?

MURNAU
It's a contract...

SCHRECK looks meaningfully at MURNAU.

MURNAU (CONT.)
...a real estate contract.

SCHRECK
I'd like some make-up.

MURNAU
Well you don't get any. Is everybody ready...

MURNAU gets behind the camera, adjusts his goggles. Signals ELKE to put on the phonograph. And...

MURNAU (CONT.)
...and, roll camera. Action. All right, Orlock, read the papers.
(MORE)

MURNAU (CONT.) (cont'd)
 Intensely. After all, how often do
 you get correspondence from the
 living?

Hearing this, SCHRECK looks up a bit.

MURNAU (CONT.)
 No, don't look up. Don't look at the
 camera. You don't even care about
 the contents of the contract. All you
 can think about is all those juicy
 throats waiting for you in Germany.
 And you, Hutter. Even though it repels
 you, get closer to him. You want to
 point out a few details of the
 contract. But what's this? Drop the
 locket, Hutter.

Hutter drops his locket onto the table. SCHRECK sees it,
 picks it up in his talons, opens it.

LOCKET

CLOSE ON: a portrait of GRETA as Ellen Hutter inside.

(Recreated from Nosferatu.)

SCHRECK (O.S.)
 This is Greta Schroeder. The actress.
 I've seen her photograph before.

MURNAU (O.S.)
 No, Orlock, you don't know her.

GALEEN (O.S.)
 He's suppose to ask who it is.
 Comment on her beautiful throat.

SCHRECK (O.S.)
 She's frightening.

GUSTAV (O.S.)
 What's he talking about?

INT. DINING ROOM -- AS BEFORE

MURNAU
 End!

GUSTAV

Jesus, Max...

MURNAU

No, that's fine. Really. Henrik, help me here. Help the vampire find his motivation.

GALEEN walks up to SCHRECK, kneels beside him.

GALEEN

All right, Count. Think about it this way: what is the thing that inspires the most longing in you? The thing that is most desirable, and yet most unattainable?

SCHRECK turns away, entranced by the thought. And then, after a long moment, turns back again.

SCHRECK

The light of the sun.

Beat. GALEEN looks at him, not unaffected. Then MURNAU walks over, directs GALEEN out of the way.

MURNAU

Good, that's the emotion. Use it. Now when you see the locket ask who it is, Hutter will say it's his wife, you'll comment on her throat, and he'll take it back. Got it?

SCHRECK

What does it matter what I say? It's a silent picture.

MURNAU

Thank you, Orlock, for pointing out the technical deficiencies of our young art form. Talk to him, Henrik. You two seem to be getting along today.

GALEEN

You have to understand, Count, if art does anything at all, it creates the skills necessary for appreciating it. Consequently silent pictures have created an audience of lip readers.

MURNAU

All right. Hutter collect your
locket. Nosferatu read your papers.
Wolf, roll camera--action!

INT. ORLOCK'S CASTLE -- DINING ROOM -- NIGHT

Hutter stands behind Orlock who reads his papers. Hutter
drops his locket, Orlock slowly scoops it up.

(Recreated from Nosferatu.)

SCHRECK

Who is this woman?

GUSTAV

It's my wife, Ellen.

SCHRECK

She has a beautiful bosom.

GALEEN (O.S.)

Oh, Jesus...

MURNAU (O.S.)

Just go on. Snatch it back, Gustav.

He does.

MURNAU (O.S.)

(continued)

Okay, sign the papers, vampire.

Orlock picks up a quill pen, signs.

SCHRECK

I understand we're going to be
neighbors.

MURNAU (O.S.)

How does that make you feel, Hutter?

Hutter looks sick.

MURNAU (CONT.)

And--end. Very good, give the lip
readers a thrill. Wolf?

INT. DINING ROOM -- AS BEFORE

MULLER

Got it in two.

MURNAU

Excellent! Next shot. Same set, a day earlier. Albin?

MURNAU walks over to GRAU, the crew resets the scene. We remain behind with...

SCHRECK

May I see the locket again, please?

GUSTAV hands it to him.

GUSTAV

You never met Greta in Berlin? Maybe you know her husband--her latest husband, I should say. Paul Wegener? The film director?

SCHRECK just leers at it.

GUSTAV (CONT.)

Don't slobber on it, for chrissakes.

He walks away in disgust. MARIA and ELKE finish setting the table in front of him, MURNAU marches over, inspects it, makes a quick adjustment.

MURNAU

Let's go on.

He goes over to the camera, adjusts his goggles. GUSTAV sits down opposite SCHRECK who continues to ogle the locket.

MURNAU (CONT.)

Max, put the locket away. No Max, give it to...

He indicates ELKE. SCHRECK gives it up reluctantly.

MURNAU (CONT.)

All right. Gustav, this is the scene from the night before, where you first meet the Count and he gives you dinner. Is that clear? Good, start eating. And you, Orlock--ignore your guest and read the papers he brought

(MORE)

MURNAU (CONT.) (cont'd)
 you. Good. Excellent. Music. Roll
 camera. And--action!

INT. ORLOCK'S CASTLE -- DINING ROOM -- NIGHT

Hutter eats uneasily while Orlock pores over a document.

(Recreated from Nosferatu.)

MURNAU (O.S.)
 (continued)
 Look at your host, Hutter. Could this
 have been the stranger who drove you
 to the castle?

EXT. FOREST -- NIGHT

Orlock, his face concealed by a heavy wrap, sits in the
 driver's seat on top of the carriage.

(Recreated from Nosferatu.)

INT. ORLOCK'S CASTLE -- AS BEFORE

CLOSE ON: Orlock examining the document.

(Recreated from Nosferatu.)

MURNAU (O.S.)
 (continued)
 Are you afraid of him? Is he even
 human? How do you feel about eating
 near him? About spending the night
 with him alone?

HUTTER

eats distractedly.

(Recreated from Nosferatu.)

MURNAU (O.S.)
 (continued)
 Now reach for the knife. Cut a slice
 of bread. Slice...slice...watch your
 finger, Hutter...

Hutter, his attention fixed on Orlock, cuts his thumb. A little blood wells up.

GUSTAV

Damn!

MURNAU (O.S.)

(getting carried away)

Look, Nosferatu! Blood, BLOOD!!

ORLOCK AND HUTTER

Orlock looks up, drops the contract, stands quickly. He begins breathing very hard, tries to grab Hutter's hand. Hutter pulls away.

(Recreated from Nosferatu.)

GALEEN (O.S.)

Herr Doctor!

GUSTAV

Damn it, Murnau, I really cut myself!

GRAU (O.S.)

Calm down, Gustav!

GUSTAV

You did that intentionally! That knife was sharpened like a razor!

ORLOCK AND HUTTER

No longer recreated. SCHRECK grabs GUSTAV's hand again.

GUSTAV

Jesus Christ! Get this asshole off of me!

GALEEN and GRAU are rushing to help him when the light and camera tip over and the room goes dark. MURNAU locates another light, hooks it up.

And that's when he sees SCHRECK--on his hands and knees, crouched over a prone MULLER. MURNAU shoves him away, replaces the light.

GALEEN

My God, Wolf!

He rushes to MULLER's side, kneels down. Behind him, the upended camera spools film onto the ground.

GRAU

(To Schreck)

What in hell is the matter with you?

GUSTAV

He's a red Stanislavsky lunatic is what's the matter with him.

GALEEN

Wolf! Damnit, Friedrich, he isn't breathing!

MURNAU hurries over to him.

MURNAU

Gustav, get the women into the car.
You...

(indicating Paul)

...get the film.

No one moves. Everyone is looking at SCHRECK.

MURNAU (CONT.)

I said get the film, take it to the car!

He shoves PAUL, grabs GUSTAV by the arm...

MURNAU (CONT.)

Gustav, move!

...but GUSTAV just stands where he is and stares.

MURNAU (CONT.)

Leave the rest. Albin, help him with the film.

Nothing.

MURNAU (CONT.)

Albin!

Nothing. MURNAU stands speechless, his worst nightmare realized: he's lost control of his film.

The film finishes rolling out of the open camera. When it stops, MULLER is dead.

That's when GALEEN looks at GRAU, takes the initiative.

GALEEN

(To Schreck)

Help me with Wolf. Schreck, help me.

SCHRECK does nothing. GRAU pushes past him, goes to GALEEN. Together they lift WOLF's body and start to carry it out.

GRAU

We're finished for the night. Everyone into the automobiles.

ELKE, MARIA, GUSTAV, and PAUL hurry out. MURNAU glares at them, stands his ground by the broken camera.

GALEEN

Let's go, Herr Doctor. Leave the damn camera.

GRAU

Schreck, you come too.

MURNAU

No, he stays.

MURNAU saves his most damning look for SCHRECK. O.S. we hear the sound of car doors slamming.

GALEEN

All right, leave him. Let's go.

MURNAU follows angrily.

EXT. ORLOCK'S CASTLE -- CONTINUOUS

They load MULLER's body into one of the cars, disconnect the cables. The castle goes dark, the cars drives off.

INT. DINING ROOM -- ORLOCK'S CASTLE -- AS BEFORE

The set is trashed, dimly lit by the carbon arc inside a movie projector (hooked up to a still-operating generator). SCHRECK ambles through, glances at the phonograph, sniffs at some make-up. Accidentally turns on the projector.

Then he watches the film--exterior shots of the Carpathians, a sunset--while we watch:

SCHRECK'S FACE

He watches the celluloid sunset with an un-human astonishment. As if he hadn't seen the sun in centuries. Because he's really a vampire.

INT. AUTOMOBILE -- NIGHT

MURNAU drives, GUSTAV sits beside him. MULLER and GALEEN are in the backseat.

GUSTAV

I suppose we'll have to drive all the way to Prague to find a decent hospital.

GALEEN

He doesn't need a hospital.

EXT. INN -- CONTINUOUS

The cars pull up, people rush inside, help with the body, etc. MURNAU buttonholes GRAU, pulls him aside.

MURNAU

(confidentially)

Albin, tell me honestly. Do you think what's his name, Wolf's assistant, can finish filming this?

GRAU

Paul? No chance.

MURNAU

What about you?

GRAU

No. You're the closest we have to a photographer.

GALEEN

(hearing them)

What are you talking about? This film ends here.

MURNAU

He told me he wanted us to go on.

GALEEN

Who?

MURNAU

Wolf. He had a premonition. He said that if anything happened to him, we were to finish the movie.

GALEEN

And that makes it all right? We're not going to have time to make a picture. We're going to spend the rest of our time here dealing with the local authorities...

MURNAU

I think we can bribe our way out of that.

GALEEN

...we have to bring his body back to Germany.

MURNAU

We can ship it. Like what's-her-name, the girl on the train.

GALEEN

She wasn't once your lover, you bastard!

He takes a swing at MURNAU. MURNAU ducks out of the way.

MURNAU

Listen to me, Henrik. The film can't survive a long interruption. The financiers would take control and finish it themselves. And even if they didn't, it would ruin the spirit I've worked so hard to instill. We would need to begin again with entirely new personnel.

GALEEN

Are you even listening to yourself?

MURNAU

Actually, this may be propitious. Death can be used. Gustav's never been more on edge.

GALEEN

You're out of your goddamn mind, you obsessive fucking fanatic!

GALEEN lunges for MURNAU, but MURNAU pushes him away. GALEEN, the wind knocked out of him, falls on all fours.

MURNAU

I'll drive to the station tonight...no, I'll drive directly to Berlin. Get another photographer and be back within a week. The rest of you will wait here.

MURNAU goes to GRAU, grabs him by the shoulders...

MURNAU (CONT.)

(intensely)

You're the producer, Albin. Keep my company together. And as for you, Henrik...

...then he climbs into one of the cars...

MURNAU (CONT.)

...try to understand. When you wrote the scenario you had demons of your own to work out. And now I have mine.

...and drives away.

INT. CRYPT -- NIGHT

Once again, a figure reads by candlelight. And, once again, we hear footsteps O.S. and a second figure enters.

SCHRECK

The woods decay, the woods decay and fall,
The vapors weep their burthen to the ground,
Man comes and tills the field and lies beneath,
And after many a summer dies the swan.

FIGURE (MURNAU)

How could you be so stupid?

SCHRECK

Me only cruel immortality consumes; I
wither slowly in thine arms, Here at
the quiet limit of the world--

FIGURE (MURNAU)

Stop reciting that damned poem!

The seated figure sits forward and we get our first real look at MAX SCHRECK: eyes bloodshot, teeth yellow, skin tissue-thin over a skein of black veins. This isn't movie make-up.

SCHRECK

Did you think you could appease me
with rats, Herr Doctor?

At that the figure slams his hands onto the table: it is, indeed, MURNAU.

MURNAU

You killed my photographer, you fool!

SCHRECK

Alas for this gray shadow once a man.
Or even bottles of blood?

MURNAU

Stop acting so pleased with yourself!

SCHRECK

Did I kill one of your people, Murnau?
I can't remember...

MURNAU

We had an arrangement!

SCHRECK

Don't pretend you mourn for the man,
Herr Doctor. I know you...

MURNAU

You monster, why him? Don't you
understand the film can't go on
without him? There are others less
indispensable. Why not the script-
girl? Why not...

SCHRECK

Ah. Perhaps I'll eat the scriptgirl
later.

MURNAU

Our bargain. You agreed not to hurt
my people.

SCHRECK grabs MURNAU's arm. For an instant we see just how afraid he really is of SCHRECK...

SCHRECK

I think you forget our bargain.

...and then he yanks his arm away, puts some distance between himself and the vampire.

MURNAU

Listen to me. I have to go to Berlin to get another photographer. You must control yourself while I'm away.

SCHRECK

I don't think we need the writer any longer.

MURNAU

He's necessary. They're all necessary, do you understand?

SCHRECK

I don't think the ship is necessary.

MURNAU

The ship? What are you talking about? There are a dozen scenes on the ship.

SCHRECK

But I won't sail.

MURNAU

Why didn't you tell me this before?

No answer.

MURNAU (CONT.)

How else is the vampire suppose to get to Bremen?

Nothing.

MURNAU (CONT.)

(exasperated)

Oh all right. I'll think of something. Just don't hurt my people.

SCHRECK

Or else what?

MURNAU

Don't think I can't harm you.

SCHRECK

Tell me how you would harm me. When even I am not certain how I could harm myself.

MURNAU

I can harm you by not giving you what
you want.

(off Schreck's reaction)

Yes, forget again who's in charge here
at your own risk. Now abide by our
contract--and I will, too.

MURNAU storms out. SCHRECK watches him go. Then he pulls out
the locket he stole: the one with GRETA's picture in it.

SCHRECK

But thy strong Hours indignant work'd
their wills, And beat me down and
marr'd and wasted me, And tho' they
could not end me, left me maim'd To
dwell in presence of immortal youth,
Immortal age beside immortal youth,
And all I was in ashes.

INT. HUTTER'S HOUSE (BEDROOM) -- NIGHT

GRETA, as Ellen, wakes from a nightmare.

(Recreated from Nosferatu.)

EXT. INN -- DAY

GALEEN, GRAU, PAUL, and a few peasants stand watching as the
wagon containing MULLER's coffin drives away. Enter ELKE and
MARIA, in bathing suits and sunglasses, carrying a picnic
basket. They're followed by GUSTAV, similarly attired.

ELKE

We're going to the river.

GUSTAV lopes over to the others.

GUSTAV

What are you going to do today?

GRAU

I thought I might get drunk.

GRAU produces a bottle.

GUSTAV

What's that? The local schnapps?
It's not bad, actually. Look, why
don't you come down to the river with

(MORE)

GUSTAV (cont'd)
us, sit upon the ground and tell sad
stories about the death of kings.

GALEEN
Gustav...

GUSTAV
Sorry, look I'm upset about Wolf's
death, too. But my God the place is
depressing enough as it is.

GRAU
All right Gustav, go swim.
(to Paul)
You go, too.

PAUL
Thank you, Herr Grau.

GUSTAV
If you change your minds, you know
where to find us.

GUSTAV and PAUL join the girls and jog off.

GALEEN
How much of that stuff do you have?

GRAU
Three bottles.

GALEEN
You think it might make us blind?

GRAU
Hope so. Hey, how 'bout a drive?

GALEEN
Where to?

GRAU
(opening the car door)
How 'bout Poland?

INT. ORLOCK'S CASTLE -- NIGHT

GALEEN and GRAU are sprawled out drunk in one of the court-
yards of Orlock's castle. Moonlight illuminates two empty
bottles of schnapps at their feet. They pass the third.

GALEEN
Albin, what's the most wondrous thing
you've ever seen?

GRAU

I saw ectoplasm once.

GALEEN

What's that? Ectoplasm?

GRAU

It's the mystical substance of ghosts.
I saw a spiritualist pull it out of
his mouth in Italy.

GALEEN

What did it look like?

GRAU

Seaweed.

GALEEN

Is that what we're suppose to look
like when we die?

GRAU

I hope not. What about you? What was
the most wondrous thing you ever saw?

GALEEN

(conspiratorially)

I saw Greta Schroeder naked.

GRAU

No.

GALEEN

Yes.

GRAU

Beats ectoplasm.

Suddenly SCHRECK emerges from the darkness.

GALEEN

Jesus, Max, you scared me to death.

GRAU

How long have you been listening
there?

GALEEN

We've been searching this place all
day for your coffin.

GRAU

Maybe this isn't his resting place.

GALEEN

You know, you're right. I wouldn't let cameras into my house. Didn't we have something to say to him...

SCHRECK walks over to them, glares menacingly. They're too drunk to notice.

GRAU

Silent fucker, isn't he?

GALEEN

...something about Herr Doctor?

GRAU

Right. Max...Friedrich Wilhelm Murnau, the great white hope of the German film industry, has gone to Berlin to fetch a new photographer.

GALEEN

Wolf's dead.

GRAU

So you can take the funny ears off.

GALEEN

Albin. Please. The man's an artist.

GRAU

He's still in character. That's dedication.

GALEEN

Hey, ask him some vampire questions.

GRAU

All right. Count Orlock...is your name really Count Orlock?

SCHRECK

I can't recall.

SCHRECK sits next to them. They hand him the bottle, he sniffs at it, takes a sip. In the dark, only his head and hands really show.

GRAU

When did you first become a vampire?

GALEEN

Where were you born? Or were you born?

SCHRECK

I can't remember.

He takes another drink.

GRAU

This isn't any fun.

GALEEN

Do you think Count Dracula forgot?

SCHRECK

I read that book. Murnau gave it to me.

GALEEN

Well this is quite an opportunity. Speaking as a vampire, what is your opinion of the book's technical merits?

SCHRECK

It made me sad.

GRAU

Why?

SCHRECK

Because Dracula had no servants.

GRAU

I think you missed the point of that book, Orlock.

SCHRECK

Dracula hasn't had servants in four hundred years. And then a man comes to his ancestral home and he must convince him that he's still...that he's like the man. He has to feed him, when he himself hasn't eaten food in centuries. Can he even remember how to buy bread? How to select cheese and wine?

GRAU

Speaking of which...

SCHRECK takes a pull, passes the bottle...

SCHRECK

And then he has to remember the rest of it: how to prepare a meal, how to
(MORE)

SCHRECK (cont'd)
 make a bed. He remembers his past
 glory--his armies, his retainers--and
 what he is reduced to. The loneliest
 moment in the book is when the man
 accidentally sees Dracula setting his
 table.

...gets the bottle back, drinks. He's starting to sway.

GRAU
 If you're so lonely why don't
 you...make more vampires?

SCHRECK
 I can't. I'm too old. Although I
 seem to recall that I was never able
 to.

GALEEN
 How did you become a vampire?

SCHRECK
 It was a woman.

GALEEN
 Now we're getting somewhere.

GRAU
 What woman?

SCHRECK
 My wife. My first and only wife.

GRAU
 She was a vampire?

SCHRECK
 I don't know. She was my child bride.
 She went into labor with our first
 child. I was not permitted to see her
 in this condition. Perhaps she died--
 I know the baby did. But she returned
 to me that night. And after that I
 only saw her at night. And then I
 grew ill and became after many, many
 years what I am now.

He starts to break down. Drinks more. A bat flutters by.
 SCHRECK grabs it, bites into it. GALEEN and GRAU watch in
 astonishment, too drunk to realize the danger they're in.

GALEEN
 Schreck, the German theater needs you.

SCHRECK finishes with the bat: there's blood on his chin and he looks even sadder than before.

SCHRECK

We were together in the night and then she left me. At first I had a painting of her on wood. And then I had a relief of her in marble. And then I had a picture of her in my mind. And now I no longer even have that. What was I saying?

GRAU

Easy with the bottle there, old boy.

SCHRECK

This is the schnapps they make in these parts. I haven't tasted it in...

He drops the bottle, bolts to his feet. Then he looks at the two men and lurches away. GALEEN retrieves the bottle, wipes off its mouth in disgust. They laugh.

INT. MURNAU'S APARTMENT (STUDY) -- NIGHT

MURNAU, half-dressed, talks on the phone at the same time he excitedly arranges his office as a screening room: arranging chairs, setting up a screen, etc.

MURNAU

(into the phone)

I don't care what they're paying you, Greta, we have a contract. Greta...Greta...look. What is it you really want?

He steps behind his desk, begins loading film onto a movie projector sitting there. Too distracted to notice that someone's listening to him from the doorway.

MURNAU (CONT.)

It's to live forever, isn't it? To be beautiful and brilliant until the end of time? Well the stage can't do that for you. Because in the course of a few generations there won't be a living soul to remember what you did on it. Only film can make you immortal, Greta. Do you understand? Only I can make you immortal. Greta...Greta...

(MORE)

MURNAU (CONT.) (cont'd)
 (at wits' end)
 ...oh, all right I'll match their pay.

He slams the receiver onto its cradle, looks up to see MICHELINE--wearing a diaphanous gown, carrying a bottle of champagne--framed in the archway leading to the hall. The effect is not unlike that of Orlock when first we saw him.

MURNAU (CONT.)
 Hold it! What a shot!

He makes a little finger viewfinder. She walks up to him, kisses him. He pulls her down on top of him with a bang.

MICHELINE
 Herr Doctor, can I make it better?

MURNAU
 Yes, you can kiss my bruises. Better still, beat me black and blue and then kiss them.

MICHELINE
 No, you hit me first.

MURNAU
 No, you hit me.

They wrestle around on the floor, end up in a long embrace. She rolls on top of him and grabs him by the throat.

MICHELINE
 Enough of this mystery. Why are you back so soon? And don't tell me it's just to placate Greta Schroeder.

MURNAU
 You're hurting me...

MICHELINE
 You're checking up on my faithfulness, is that it?

MURNAU
 I came back to see you. I couldn't stand to be away.

She rolls off him laughing. Pours a glass of champagne for herself (MURNAU doesn't drink).

MURNAU (CONT.)
 And I have a surprise for you.

MICHELINE

I hate surprises. What is it?

MURNAU climbs to his feet, fumbles with the projector.

MURNAU

My movie.

He finishes with the projector, kneels in front of her.

MURNAU (CONT.)

Do you remember that book you gave me?

MICHELINE

What book?

MURNAU

Dracula.

MICHELINE

(suspicious)

Yes...

MURNAU

I've filmed it. Or I'd begun
to...until Wolf died.

MICHELINE

Then it's true what they're saying in
the papers...

MURNAU

You can't know what a nightmare it's
been. Between the financiers and the
crew and...the rest of it. But I've
gone too far to stop now. I'm here to
find another photographer. Then I go
back to the Carpathians...

(returning to the projector)

...and then from there to Wismar on
the Baltic. And finally to Helgoland
in the North Sea. And then, at last,
I'll come back to you.

MICHELINE

...you've filmed Dracula.

He turns on the movie (the scene where Orlock menaces Hutter
outside his room in the castle). MURNAU watches from beside
the projector. MICHELINE sits quickly, faces the screen.

MURNAU

This is the vampire, the first time we see him as he is: not trying to act human.

MICHELINE

What have you done, Friedrich? He's so ugly.

MURNAU

He's perfect.

MURNAU watches for a moment, when suddenly the phone rings. Deflated (evidently it's GRETA again), he hurries out to answer it elsewhere. While we stay with...

MICHELINE

The dirge begins again, the scene projected on the screen cuts to more images of the sun setting. And we look at her face: mesmerized by the sight of the sun. Like SCHRECK's.

The music builds as we begin a...

MONTAGE

EXT. ORLOCK'S CASTLE -- NIGHT

The men retrieve their equipment, load it into the car.

INT. ORLOCK'S CASTLE -- DINING ROOM -- CONTINUOUS

While the projector runs, MARIA and ELKE finish packing their things. Watching them from the shadows is SCHRECK.

INT. INN -- NIGHT

GRAU casts his fortune in the tarot cards, while...

EXT. LAKE -- NIGHT

...MARIA and GUSTAV skinny-dip in the moonlight, ELKE watching them from the shore. Until a shadow appears behind her.

END MONTAGE

EXT. CZECHOSLOVAKIA -- FOREST -- NIGHT

From above: we glide silently over the forest, a thread of phosphorescent mist woven through the trees. Eventually pinpricks of light appear in the breaks in the canopy and it becomes evident that a...

From ground level: mob of peasants--carrying torches, leading dogs--is moving across the forest floor. Following them is the remaining film company car.

Suddenly the forest is illuminated from above. There's a loud chopping sound, the car pulls to a stop as a...

FOKKER

a WWI tri-plane swoops low above them. It circles and lands in a clearing hemmed-in by sheer cliffs, the plane cuts its engines, the pilot climbs out. MURNAU.

GRAU

(rushing over to him)

Herr Doctor!

MURNAU

Albin, what's happening here?

GALEEN

Herr Doctor, thank God! Elke's dead.

MURNAU

Elke? What are you talking about?

GRAU

You've returned just in time. They've caught the vampire.

MURNAU

What!?

GALEEN

Do you think it could be the one that killed Wolf, too?

MURNAU

Henrik, calm down. Albin?

GRAU

Apparently someone--or something-- stole a baby from one of the locals. The mother saw it and set the dogs on

(MORE)

GRAU (cont'd)
 him. As far as reality goes, you
 can't get much better than this.

GRAU gestures to where the dogs are baying and we see:

RUINS
 we're not sure we've seen before:
 obscured by vines, carved into the
 living rock. The mob stops in front
 of it, kneels as a priest climbs its
 stairs and solemnly begins praying.

Suddenly, from inside, there's a blood-freezing scream.

MURNAU
 We've got to get in there.

GALEEN
 Are you crazy? I'm not going in
 there.

And that's when we notice the figure (WAGNER) in the Fokker's
 passenger seat. He climbs into the pilot seat, cocks the
 plane's machine guns. And fires...

RUINS -- AS BEFORE

...ricocheting bullets off the façade in a shower of dust.
 Chasing away the priest. Scattering the peasants. Silence.
 A dog howls, there's another scam from inside.

The dumbfounded crew watch as the figure leaps out of the
 plane, peels off his goggles: he's in his early 30s, tall and
 blonde, wearing military uniform complete with sidearm.

WAGNER
 I'll go in there.

MURNAU
 Meet our new photographer. Fritz Arno
 Wagner.

GALEEN
 What in hell was that all about?

WAGNER
 Just a demonstration. I get impatient
 waiting for the mumbo jumbo to end, if
 you know what I mean. Now, why don't
 you hold onto this and I'll get my
 camera.

He reaches into the plane, pulls out a large metal canister stenciled "Giftgas."

GALEEN

What is it?

GRAU

It's from the war. Mustard gas.

WAGNER retrieves his camera/tripod, hoists it onto his shoulder, climbs down from the plane, and then heads in the direction of the ruins...

GRAU (CONT.)

(to Murnau)

I like this guy.

...with the rest of the men in tow. The peasants clear a path for them at the entrance to the ruins. WAGNER sets up his camera, takes the canister from GALEEN, twists something, tosses it inside. Begins filming.

An instant later there's a flash and an explosion. Parts of the façade clatter to the earth, smoke and bats belch out the entrance, the mob shrieks and runs away.

GALEEN

You ass! There's a baby in there.

WAGNER

(still filming)

Nothing to fear.

MURNAU

It's just a harmless smoke bomb.

After a few moments, the smoke clears and the crew--along with a few local men--go inside.

INT. RUINS -- CONTINUOUS

Part cave, part ruins: stalactites drip from the ceiling, brick archways lead into dark recesses. The men move gingerly, squinting through the smoke, stepping over the stunned bats squeaking on the ground. Suddenly, the dogs snarl...

...and a figure--coughing, bellowing--staggers from the shadows. MURNAU takes a step toward him, but before he reaches him WAGNER manages to draw his gun. Shoots the figure, winging him in the shoulder. The figure chokes, drops into the smoke still clinging to the ground.

GRAU

I thought you needed a wooden stake to do that.

MURNAU rushes to the body, turns it over.

CLOSE ON: an ashen-faced man with jagged teeth and a shaved head. But it isn't SCHRECK--although the man seems to have disfigured himself in order to resemble him.

MURNAU

stands, breathes a private sigh of relief.

MURNAU

Well, Henrik. Here's your lunatic who thinks he's a vampire.

Just then a baby cries, the dogs bark. A few of the men race into one of the dark recesses...

EXT. RUINS -- AS BEFORE

...and emerge carrying the (healthy) baby and the (wounded) vampire. PAUL walks up to MURNAU et al.

PAUL

They're saying it was the son of a widow who recently died. Not a vampire at all. Just some local driven crazy by grief or something.

At that, an old peasant women walks up to MURNAU. For a moment we think she's about to offer congratulations. But instead she lets rip a torrent of unintelligible abuse that ends with her spitting on the ground.

She's followed by a few others who cross themselves at the sight of WAGNER (and especially his camera) before heading off. The crew watches, then gathers by the plane.

WAGNER

Damn, end of reel. You know, I could film this in slow motion and it would be incredibly moving.

GRAU

What's that? Slow motion?

WAGNER

I run the film through the camera too fast. That way, when it's projected
(MORE)

WAGNER (cont'd)
 at normal speed, things appear to be
 moving unnaturally slow. It gives
 everything a kind of resonance.

MURNAU
 Fritz is a genius at the mechanics of
 trick photography. It's too bad he
 won't have a chance to demonstrate his
 more esoteric skills in this
 production.

WAGNER
 As you say, Herr Doctor.

WAGNER smiles, throws GRAU a "wait and see" look.

INT. ORLOCK'S CASTLE -- CRYPT -- DAY

Hutter descends to Orlock's crypt, discovers his coffin.

(Recreated from Nosferatu.)

CLOSE ON: the coffin lid. Through its cracks, Hutter sees
 the sleeping vampire...

(Recreated from Nosferatu.)

HUTTER

...throws back the lid, stumbles back to the staircase, and--
 paralyzed with fear--pulls himself out of the crypt.

)Recreated from Nosferatu.)

GRAU (O.S.)
 You know, I've never understood this
 part of the book. Sarah Bernhardt
 slept in a coffin and no one ever
 accused her of being a vampire.

MURNAU (O.S.)
 And--end. Very good, Gustav. Extra-
 ordinary show of discipline in the
 face of ridicule.

INT. ORLOCK'S CASTLE -- CRYPT -- NIGHT

The men strip off their goggles. MARIA and PAUL turn off the
 lights, begin coiling cables, etc.

GUSTAV
 (returning)
 God, I'm exhausted.

GRAU
 Fritz, what's left? It's almost four.

SCHRECK
 (still in the coffin)
 Four?

WAGNER
 Are the coffins ready?

GRAU
 They're already in the courtyard.

WAGNER
 Good. Everybody hurry please.

Everyone exits...except MURNAU who, contemplating his goggles, bridles under WAGNER's usurpation of his control.

A moment later, GUSTAV returns to retrieve a lost pair of gloves. Looks at MURNAU for a moment...

GUSTAV
 What do you expect, Herr Doctor? When things go wrong people prefer generals to oracles.

...then he picks up an oil lantern, leads MURNAU out. As his light fades out on the stairs, SCHRECK climbs out of the coffin, follows.

INT. ORLOCK'S CASTLE -- CONTINUOUS

MURNAU catches up with the others.

WAGNER
 Herr Doctor, I've got a great idea for the next scene.

MURNAU
 Please, Fritz, just film it the way I want.

GRAU
 What is it Fritz?

MURNAU
 (exasperated)
 Let's not even discuss it.

WAGNER
 (to Murnau)
 I thought you were open to the
 unexpected.

(to Grau)
 All right, in this scene the vampire
 is loading his coffins onto a cart in
 order to ship himself to Germany,
 right? What if I run the film through
 the camera a few frames per second too
 slow?

GRAU
 Then, when the film is projected at
 the normal speed, Count Orlock appears
 to be moving incredibly fast.

EXT. ORLOCK'S CASTLE -- COURTYARD -- CONTINUOUS

They emerge in an outer courtyard opening onto the woods.

WAGNER
 And then listen to this: we finish
 the scene with stop-motion animation.
 Orlock climbs into an open coffin, the
 coffin lid scrambles up all by it-
 self...and closes on top of him.

GRAU
 Then the driverless wagon pulls away
 as if by occult intervention. It's
 perfect.

Waiting for them is a horsecart and a pile of plain wooden
 coffins. PAUL adjusts a light from a window above, SCHRECK
 examines the coffins.

MURNAU
 Fritz, you got your way with the
 carriage, wasn't that enough?

WAGNER
 That wasn't my way, Herr Doctor. That
 was in the script, right Henrik?

GALEEN
 The script calls for the vampire's
 carriage, the one carrying Hutter to
 (MORE)

GALEEN (cont'd)
the castle, to pass through a white
forest at night.

EXT. FOREST -- NIGHT

In negative: Orlock's carriage drives through the forest.

(Actual footage from Nosferatu.)

MURNAU (O.S.)
That's just poetry. The reality of
the page.

EXT. COURTYARD -- AS BEFORE

WAGNER
It's a heightened reality.

MURNAU
It's merely a display of technical
virtuosity. An obvious falsehood. An
illusion.

WAGNER
Herr Doctor, you're the Renaissance
man, not me. Haven't you read Plato?
The illusion is the shadow on the
wall. The reality is the thing which
casts the shadow in the first place:
in this instance, a piece of celluloid
a few millimeters in width. Anything
can happen on the celluloid, anything
can be engineered there. Because
that's the only reality.

SCHRECK
I'm tired of your sophisms. It will
be light shortly. Let's get on with
it.

MURNAU
(resigned)
Let's see it.

WAGNER runs into the castle. A few seconds later we see his
goggled face leaning out of the window with the camera.

WAGNER
Let's try to do this one in one take,
please. Take your place, Max...right
there. Good. Ready? Lights,
(MORE)

WAGNER (cont'd)
 camera...and--action. Whoops, sorry.
 That's your line, Herr Doctor.

EXT. COURTYARD -- NIGHT

From above, in fast-motion: Orlock begins loading his coffins into the cart.

(Recreated from Nosferatu.)

MURNAU (O.S.)
 All right, Count Orlock. These are the coffins which contain the soil in which you were interred. They possess all your power and they are the only things that you will take with you from your homeland. All right, Fritz?

WAGNER (O.S.)
 Fine.

He loads the last coffin onto the cart, climbs into it, the lid scrambles up and seals him in. The cart drives away.

MURNAU (O.S.)
 And--end.

COURTYARD -- AS BEFORE

The cart remains where it was--loaded with coffins, SCHRECK recumbent in the last one, its lid on the ground. WAGNER hurries out of the castle, yanks off his goggles.

WAGNER
 Great. Paul, reset the camera for the animation sequence. Albin, bring a piece of chalk and mark the shot. Gustav, make yourself useful and hold the reins of this horse.

Everyone jumps to his orders. The significance of this does not escape MURNAU who stands off to one side watching.

WAGNER (CONT.)
 Come on, Henrik, don't look so glum. One last shot and we'll all take a little cruise to Wismar.

As he bustles with authority, we look up to see a remarkable thing: looming over the side of the ruined castle are the prow and masts of a ship being constructed on the site.

Then the opening dirge, this time sung by a woman, begins to build and we begin another...

MONTAGE

cutting between the scenes in
Nosferatu where the vampire sails to
Germany and scenes of the crew--on the
landlocked ship--filming those same
scenes:

EXT. OCEAN -- DAY

The "Demeter," a two-masted ship sails the ocean.

(Actual footage from Nosferatu.)

EXT. SHIP -- DECK -- DAY

The captain and mate throw a linen-wrapped corpse overboard.

(Actual footage from Nosferatu.)

INT. SHIP -- HOLD -- DAY

The hold containing Orlock's coffins. The mate picks up an axe and smashes one of them open. Rats swarm out.

(Actual footage from Nosferatu.)

COFFIN

From the mate's P.O.V.: Orlock rises
magically from his box.

(Recreated from Nosferatu.)

PAUL

crouched behind SCHRECK, pushing him
up. We pull back to see WAGNER
filming the scene while MURNAU watches
from the side.

EXT. SHIP SET -- DAY

While the crew sets up equipment, MURNAU and WAGNER angrily trade words.

EXT. SHIP SET -- HOLD ENTRANCE -- NIGHT

In stop-motion: the tarp covering the entrance to the hold scrambles back, the door opens, and Orlock peeks out.

(Recreated from Nosferatu.)

EXT. SHIP SET -- NIGHT

From below: Orlock menaces on the deck while the masts/lines tower above him.

(Recreated from Nosferatu.)

EXT. SHIP SET -- NIGHT

The crew finishes shooting and exits into the ruins--leaving PAUL, alone, to pack up the equipment. As he turns off the lights, a shadow angles down across the sails--which turns out to be SCHRECK, creeping up behind him.

EXT. SHIP -- NIGHT

The ghostly ship sails into Bremen with no one at the helm.

(Actual footage from Nosferatu.)

EXT. SHIP (HOLD ENTRANCE) -- NIGHT

Rats swarm out of the hold, and scurry into the streets.

(Actual footage from Nosferatu.)

EXT. BREMEN -- DAY

From above: a procession of pall bearers carries coffins through the Medieval street.

(Actual footage from Nosferatu.)

The dirge ends along with...

END MONTAGE

EXT. WISMAR -- TOWER -- DAY

From below: we look up to see WAGNER filming the procession. GRAU, MURNAU, and GALEEN stand beside him. They all look exhausted.

MURNAU

Here's the real heightened reality,
Fritz. No tricks. Nothing engineered
in the camera.

WAGNER

(real admiration)

You'll get no argument from me, Herr
Doctor.

GRAU

It's perfect, Friedrich.

MURNAU

What do you think, Henrik?

Nothing.

MURNAU (CONT.)

(through a megaphone)

And--end!

(to Grau)

I have to get the plane fueled for the
flight to Helgoland tonight. Take
care of things here for me.

MURNAU exits. The others pack up the equipment, exit, and we catch up with them...

EXT. WISMAR (STREET) -- CONTINUOUS

...as they emerge on the street. Then, as GRAU directs the collection of the last pallbearer's prop coffin...

GALEEN

Listen, Albin, what are you doing
tonight? You, too, Fritz.

WAGNER

Well if I'm not mistaken, there's one
last scene to be shot here. A night
scene where the vampire carries his
coffin to his new home.

GALEEN

And then afterward? Will you both be back in the hotel?

GRAU

As a matter of fact, no. I've made an appointment to see a rather renown spiritualist living here in Wismar. An ectoplasmist. Why?

GALEEN

(whispers)

I've found out where Schreck sleeps. Where the vampire sleeps.

GRAU

Oh, please, Henrik. Don't start this again. What's the matter with you?

GRAU signs off on the props, turns, heads off. We follow the men through the winding Medieval streets.

GALEEN

What's the matter with me? For the love of God, Albin. People are dead.

WAGNER

That's all over.

GALEEN

Over? Where's Paul? What happened to him then?

WAGNER

I don't know. Maybe he just got fed up and left.

GALEEN

Doesn't anybody care anymore? I know I can't expect anything from Murnau, but...look, just give me an hour. Tonight, after your spiritualist.

GRAU

Oh, for chrissakes, Henrik, do you know what kind of day we're going to have tomorrow? It's a six hour drive to Cuxhaven before we even get on the boat. I don't know how long it takes to sail to the damn island.

GALEEN

Where we'll be cut off. Secluded.
I've got to show you this before we
find ourselves sequestered with him.

They stop in front of the door to their hotel (rustic, gabled)
and we follow them inside...

INT. WISMAR HOTEL -- CONTINUOUS

where they discover, talking with GUSTAV: GRETA. She wears a
fur coat and is surrounded by yapping little dogs.

GRAU

Greta!

Kisses all around.

GRETA

Why can't Herr Doctor film in a studio
like everybody else? Wismar. Is
there anything here that even vaguely
resembles a cabaret?

GUSTAV

If you think this is bad, wait till we
get to Helgoland.

GRETA

I'm suffering for my art, believe me.
(spots Galeen)
Henrik, you look terrible.

GALEEN

Greta, you should leave here right
away.

GRETA

I knew it. Melodrama. What's going
on here, anyway? Herr Doctor tells me
to lock my door at night, Gustav says
everybody's dropping dead, and you can
imagine what they're saying in Berlin.
(spotting Wagner)
Hello. You look very familiar.

WAGNER

You remember me, don't you Greta?
From Morocco.

GRETA

Yes, I remember you. You brought me
treats. What was your name again?
Fritzie?

WAGNER

That's right. Fritzie

GRAU

Fritzie?

GRETA takes WAGNER by the arm, leads him upstairs...

GUSTAV

Has anybody seen Maria?

...followed by GUSTAV, then GRAU.

GALEEN

(shouting)

Albin, will you come tonight?

GRAU

(tired of arguing)

Yes, yes. Alright, Henrik.

GALEEN, alone, steps to the window. Watches the sun set.

EXT. WISMAR -- NIGHT

We follow a figure down the crooked streets and into...

INT. CELLAR -- CONTINUOUS

A dirt floor, books, a coffin with a candle burning on top of
it. SCHRECK sits beside it reading. Enter...

MURNAU

We leave tonight after you finish your
last scene here. We're flying north,
but west so there should be no
problem.

SCHRECK

(not looking up)

She's here, isn't she? The glorious
child...

MURNAU

No.

SCHRECK

I want to see her now.

MURNAU

No. I won't have you interfering with her like you did poor Wolf.

SCHRECK

And I won't act again for you until you bring her to me.

MURNAU

Don't you see you're ruining everything for both of us? As it is everyone is about to bolt. As far as they're concerned, I'm just like you. I'm nosferatu.

SCHRECK

You are nosferatu.

MURNAU looks at him, shocked. Beat.

MURNAU

Greta is in your last scene. That's when you can have her.

SCHRECK

After my death scene...

MURNAU

Yes.

SCHRECK

Don't expect realism there, Murnau.

MURNAU

What do you mean?

SCHRECK

(hisses)

Don't cheat me, mortal. I'll take her anytime I please...

MURNAU

Keep away from her. Keep away from my people. Leave my movie alone.

SCHRECK

This is hardly your movie anymore.

MURNAU grabs SCHRECK by the throat, pins him to the ground. At first we think he's strangling him, but then we realize that SCHRECK's sibilant wheezing is actually laughter.

Suddenly his features go blank. He grabs MURNAU, lifts him off the ground, and throws him crashing into the wall. He scrambles to his feet...

MURNAU

Wait until Helgoland. We'll make an end of it there.

...flees. SCHRECK remains behind, chuckles quietly.

EXT. WISMAR -- SPIRITUALIST'S -- NIGHT

GALEEN waits impatiently beneath a sign painted with occult symbols. Through the window we can see GRAU and WAGNER watching an old man yank dough-like ectoplasm from his mouth.

CLOCK

Close on: a mechanical clock as it prepares to strike midnight. The gears mesh, a door opens, and a bronze devil races out pursued by a bronze knight.

EXT. SPIRITUALIST'S -- NIGHT

As the clock chimes O.S., GRAU and WAGNER emerge from the building and silently follow GALEEN.

INT. CELLAR -- AS BEFORE

The three men, carrying lanterns, gingerly enter the cellar, see the coffin. WAGNER creeps up to it, throws open the lid. It's empty. There's a general sigh of relief, nervous laughter. WAGNER closes it, sits, lights a cigarette.

WAGNER

How did you find this place?

GALEEN

I followed Murnau here.

GRAU

Oh, Henrik. You're in the wrong part of the building. There's probably a sadistic brothel upstairs.

WAGNER

Herr Doctor certainly has a talent for finding awful places.

GALEEN

The world is full of awful places.

WAGNER

I don't understand you, Henrik. So what if Schreck sleeps here? I thought he had this...character thing.

GALEEN scoops up some dirt from beside the coffin.

GALEEN

This is the dirt in which he was interred. This is his original coffin. He needs these things in order to survive.

WAGNER

Are you drunk?

GALEEN

Just hear me out.

As he continues O.S., we follow--from a distance--the subject of his monologue...

EXT. WISMAR -- NIGHT

...creeping through the twisting, deserted streets of Wismar. Possibly heading back to the cellar where, right now, GALEEN holds court.

GALEEN (O.S.)

(continued)

Schreck is not an actor carried away by his role. He's not even an actor. He's a vampire, a real vampire.

As SCHRECK vanishes down one of the streets, we return to:

INT. CELLAR -- AS BEFORE

GRAU

Henrik, I'm a well-known adept of the occult sciences. Don't you think if he were really a vampire I would know about it?

WAGNER

Anyway, there are no vampires.

GALEEN

He ate a bat.

GRAU

He was drunk. I was drunk. You were drunk for chrissakes.

GALEEN

Don't you understand? Friedrich would go to any lengths to render a movie authentically. For the Carpathians, he used the Carpathians. For peasants he used peasants. For a ruined castle he used a ruined castle. For a vampire...he used a vampire. There is nothing he wouldn't do. Nothing.

They look at him. Then WAGNER yawns, looks at his watch...

WAGNER

And I thought I might get a few hours extra sleep when Murnau canceled the shoot for tonight.

GRAU

I'm sorry Henrik. I can see how this disturbs you. And I understand. I miss Wolf just as much as...

GALEEN

You don't understand anything.

...and heads up the stairs followed by GRAU.

GALEEN

(calling after them)

Who else has to die in order to convince you?

We remain behind with GALEEN for a beat, then follow him upstairs...

EXT. WISMAR -- CONTINUOUS

...and outside. He hurries away. Just as SCHRECK's shadow angles in behind him. And follows him to the...

EXT. HOTEL -- CONTINUOUS

where GALEEN rings for the night attendant. After a tense moment, the door opens, GALEEN goes inside, the attendant shuts it behind him.

INT. HOTEL -- HALL -- NIGHT

Later. A door opens and MARIA--nightgown, candle--emerges. She shuts her door, tiptoes to another, knocks softly.

MARIA

Gustav?

The door opens a crack. GUSTAV peeks out. Smiles, opens the door for her, and then shuts it again. We continue down the hall, make a sharp turn toward the steps, and discover...

SCHRECK: staggering up the stairs to the landing. He looks at the rows of doors, and then slowly tries them--one after another--finding them all locked. Until, by the time he reaches the end, he's crawling like an addict in withdrawal.

Finally, he comes to the last door, reaches up for the knob, bears down on it. It twists to pieces in his hand. And the door opens. Inside we see the sleeping figure of GALEEN. SCHRECK crawls in, the door silently closes behind him.

We pull away from GALEEN's room, back in the direction of the stairs. And that's when we hear the scream. But it isn't GALEEN. GRAU and WAGNER emerge from their respective rooms, rush down the hall, batter down the door. Revealing...

GRETA

naked in bed, laughing obscenely. She hisses at them, something clinks onto the floor. GRAU holds up a candle, lifts the object: a steel hypodermic.

GRAU

What is it?

WAGNER

(covering Greta)

Morphine.

GRAU

Morphine? Photography and pharmaceuticals by Fritzie?

WAGNER

Herr Doctor knows all about it.

GRAU

Herr Doctor is always one step ahead of us, isn't he? God, for I moment there, I was afraid she...

WAGNER

She's all right. Get some sleep. We have a long trip tomorrow.

WAGNER takes the needle from GRAU, pockets it. They exit.

EXT. BREMEN -- NIGHT

Orlock, lugging his coffin under one arm, crosses the square in front of an enormous gabled building.

(Recreated from Nosferatu.)

But just as he reaches the left foreground, he does something odd: he looks up at us, at the camera. And that's when we realize we're shooting-day-for-night. With MURNAU himself in the make-up of his vampire.

MURNAU

And--end!

The iris twists to black, there's the sound of an airplane engine O.S., and...

EXT. OUTSIDE WISMAR -- DAY

...MURNAU's tri-plane taxis to the edge of the field and ascends into the sky.

EXT. WISMAR -- HOTEL -- DAY

GRAU casts the tarot on an upended suitcase while GRETA--dark glasses, fur coat, surrounded by luggage and lap dogs--lounges on her steamer trunk.

GALEEN, heavily bundled, sits by himself staring at nothing.

GRAU

Henrik, come here. I'll cast your fortune.

Nothing.

GRAU (CONT.)

What's wrong with you? You're acting
just like...

(to himself)

...Wolf.

The hotel door opens, WAGNER steps out.

WAGNER

Well, he's gone.

GRAU

Who?

WAGNER

Gustav. Maria, too.

WAGNER hands GRAU a piece of paper.

GRAU

They've run off together.

WAGNER

The porter gave me that. They hired a
car and drove back to Berlin.

GRETA

Typical.

WAGNER

Can we proceed without him?

GRAU

We'll have to, won't we?

GRETA

If we need Gustav for anything else
I'm sure we can always shanghai him in
Berlin.

GRAU

Herr Doctor's going to throw a fit.

GRETA

He should have known. Gustav's a
flake, everyone in the Reinhardt
company knew that. Let me tell you
something: when I was married to
him...

WAGNER

You were married to Reinhardt?

GRETA
No, Fritzie. To Gustav.

GRAU
You were married to Gustav? When?

GRETA
We were divorced last year.

GRAU
Did Murnau know this?

GRETA
Of course. He said something about
wanting to cast man and wife as man
and wife. Of course, I've already
married again, but...

GALEEN looks meaningfully at GRAU. GRAU turns back to his...

TAROT CARDS

the fool, death, the ten of swords--just as he had cast on the
train en route to Czechoslovakia.

O.S. we hear the dirge, followed this time by the sounds of
shore birds, waves lapping against a beach. Then, off the
last of the three cards, we dissolve to:

EXT. HELGOLAND -- BEACH -- DAY/EVENING

GRETA, as Ellen, sits amid crosses and scrub grass looking out
at the sea.

(Recreated from Nosferatu.)

MURNAU (O.S.)
I wish the fog was a little thicker.
Pop one of those smoke bombs, will you
Fritz?

WAGNER (O.S.)
Hardly a realistic effect, Herr
Doctor.

EXT. HELGOLAND -- BEACH -- DAY/EVENING

Same scene, not recreated. We pull back to see MURNAU,
GALEEN, and WAGNER standing by the camera. While the latter
busies himself with a smoke bomb...

WAGNER (CONT.)

But I suppose after filming you, day-for-night, dressed as the vampire-- anything is possible.

...MURNAU throws him a look, addresses himself to GRETA.

MURNAU

Ellen, just keep thinking of your husband, possibly dead, far away.

(to Wagner)

All right--camera, action. Keep filming, Fritz. Ellen, wait for the fog.

WAGNER begins cranking the camera. Enter GRAU.

GRAU

Well, I think I found our studio. A fortified bunker, of all things. Part of our coastal defenses during the last war.

MURNAU

Good. How long will it take to build the set?

GRAU

It shouldn't take more than a day or two.

GRETA

It bloody well better not.

MURNAU

Keep looking out to sea, Ellen. Think of your nightmares. Your premonitions.

(to Grau)

All right, Albin, you and Fritz and Henrik, if he's up to it, get to work right away. There's Greta's crowded schedule to consider...

She waves. MURNAU rolls his eyes, puts on his goggles...

MURNAU (CONT.)

...and we only a week until the boat from Cuxhaven returns.

...turns back to the scene.

INT. BUNKER -- EVENING/NIGHT

From the P.O.V. of the gallery: it's a dusty, subterranean building with shadowy recesses, concrete pilasters, grated niches, and an elevated gallery. Of note is the principal entrance: a steel door on a system of weights and pulleys.

Enter from one of the recesses: GRAU carrying a roll of blueprints. He's followed by WAGNER carrying the machine gun from the plane and his camera/tripod.

WAGNER

Can we get any natural light in here?

GRAU walks over to a hand-operated locking device. Releases it. A chain plays out, the counterbalances slide to the ground, and the door rolls into the ceiling with a crash--opening onto an incline (evidently for loading purposes).

O.S. we hear wind, the sound of the surf. A column of late afternoon light angles in.

FOKKER -- EVENING/NIGHT

MURNAU's tri-plane sits on a barren, wind-blown hill above the little town--thatch-roofed huts, a few brick buildings--that constitutes civilization on the otherwise barren island.

INT. BUNKER -- NIGHT/DAWN

MURNAU enters, examines the half-built set for Ellen's bedroom--a stage wall with a window, a chair, a table, a bed with a mirror beside it--and then walks over to the door release. Opens it. The door rolls up with a bang...

GALLERY

...waking GRAU and WAGNER who are napping amid a jumble of equipment and empty schnapps bottles. GRAU roots around for a full bottle, WAGNER begins to roll a cigarette. From the open door we hear the sound of the surf, the wind blowing.

WAGNER

(peering down)

What's Friedrich doing down there?

GRAU

Who can fathom the ways of genius?
Hey, what's that?

WAGNER

Hashish.

He lights up, passes it to GRAU. Downstairs...

MURNAU

stands looking out the door, listening
to the wind and the waves. When
suddenly a figure emerges from the fog-
shrouded night. MURNAU's face lights
up with surprise.

As MICHELINE emerges from the darkness. The lights in the
bunker flicker imperceptibly, she steps up to the amazed
MURNAU, puts her arms around his neck, kisses him.

GRAU AND WAGNER

Watch in utter astonishment as...

MURNAU

shuts the door again (reversed, the door release cranks the
chain through the mechanism and locks it off), and then lets
himself be led, by MICHELINE, to the bed.

MURNAU

How...

MICHELINE

Shhh. Don't say anything...

She pushes him down on it and climbs on top of him. They
begin tearing off each other's clothes. While...

WAGNER

picks up his camera, winds it up.

WAGNER

(whispering)

Hand me that blanket.

GRAU hands it to him...

GRAU

(whispering)

What are you doing?

WAGNER

Capturing reality. I think Herr
Doctor would approve.

GRAU

That's disgusting.

WAGNER

Think of the possibilities. It could
be the movie of the future.

...WAGNER takes it, wraps the camera in it (to muffle its
noise). Then he grabs his goggles, begins filming:

MURNAU AND MICHELINE

We watch them for a moment, then we begin pulling back. Only
to discover SCHRECK, standing in the shadows beside a movie
projector. Watching them.

GRAU (O.S.)

Jesus Christ, there's Max.

As SCHRECK watches, MICHELINE pulls off her slip and climbs on
top of MURNAU--facing away from him. They fuck for a long
while, then she stops a little. Begins to pull away.

MICHELINE

(breathlessly)

What time is it?

MURNAU

Stay. There's nothing here for which
to leave me...

MURNAU grabs her breasts from behind, pulls her back to him.
She turns around, mounts him again, throws her head back in
orgasm. Revealing her features to:

SCHRECK

who recoils: stumbling back, knocking into the projector,
causing its carbon arc to ignite, its gears to turn, and
scenes from Nosferatu (Orlock leering at Ellen) to be
projected on the stage wall.

MURNAU AND MICHELINE

begin scrambling for their clothes.

SCHRECK

You!

MURNAU

Max, go the fuck away!

But MURNAU isn't the one he's interested in. It's...

SCHRECK

Look at me! Look at me!

MICHELINE

who looks at him with an expression of pure ancient loathing.

GRAU AND WAGNER

watch thunderstruck, while...

MURNAU

horrified--realizing--scuttles away from her off the bed. MICHELINE watches MURNAU, calmly pulls her cape around herself, raises herself to her full height, and:

MICHELINE

(imperiously, to Schreck)

You thing!

SCHRECK

How beautiful you've remained! Thou wilt renew thy beauty morn by morn, I earth in earth forget these empty courts.

MICHELINE

What do you want?

SCHRECK

After all these years. Look what's happened.

MICHELINE

It happens to them all. You've aged.

SCHRECK

Aged? I am time itself.

MICHELINE

(sneers)

And also, evidently, a movie actor.

SCHRECK

I did it for you. I've begun losing my sight, my legs. I can barely travel past the borders of my land. So when Murnau asked me to act in his movie, I knew you would see it one day...even if it took centuries. And then you would come to me.

MICHELINE

Why? What would you have me do?

SCHRECK

I wither slowly in thine arms, Here at the quiet limit of the world.

MICHELINE

You've lost your mind, old man...

SCHRECK

Come back to me. Stay with me.

MICHELINE

(laughs)

Stay with you!? You're an insect!

SCHRECK

Don't you recognize me?

MICHELINE

Of course not.

SCHRECK

I was your husband once. Your first husband.

MICHELINE

That may be. But I certainly don't know you now. Do you think I feel responsible for you? I feel nothing for you...or any of the others. All men are just time passing by for me.
(to Murnau, tenderly)

Herr Doctor...

SCHRECK

Stay away from her, Murnau.

MICHELINE

(turning on him, hissing)
Why are you still alive? Why haven't
you had the decency to die?

SCHRECK

(to Murnau)
She'll make of you what she made of
me.

MICHELINE

(venomously)
Don't listen to him, Friedrich. He's
a non-being. Someone I fucked a
million lovers ago.

SCHRECK attacks her. They fall against the stage wall which
pitches over so that the projected film now covers the entire
back wall of the bunker.

She climbs to her feet, easily shoves SCHRECK away. He
hobbles back, takes one last look at her. At MURNAU. Exits
into the shadowy recesses of the bunker.

MICHELINE

(hurrying to Murnau)
Oh, Friedrich. Can't you see that I
love you? Isn't that what you wanted
to hear? I came here to warn you.
You, not him. Don't listen to the
lies of the Assyrian.

MURNAU

Assyrian?

MICHELINE

He knows nothing. He's a jilted
lover. You've known jilted lovers.
They're all repulsive. He tricked you
into contacting me.

MURNAU

But you gave me that book.

MICHELINE

I didn't know you had stumbled upon
one of them. I thought you might make
a romantic Dracula...the way I've
always dreamed of him.

As MURNAU cringes away from her, we CLOSE ON:

THE DOOR RELEASE

as SCHRECK's hand grabs the handle, throws the release. The chain snakes its way through the gears...

DOOR

...throwing the pulleys into play. While...

MICHELINE

opens her arms to MURNAU.

MURNAU

Don't touch me!

MICHELINE

Listen to me, Friedrich. Please. I swear to you he's lying. There are no others like him. I'll leave you when we tire of each other, but I won't leave you as he. You have nothing to fear.

She takes a step toward him, as the...

WEIGHTS

slide toward the floor. While...

MURNAU

terrified, crawls back onto the bed. She looks at him, enraged, staggers into the empty space behind the set so that the movie is projected onto her body.

MICHELINE

(screaming)

Don't look at me like that! Does it really make so much difference!? No! Don't!

Suddenly the film catches: bubbles, burns, breaks. Only the harsh white light is on her now. The sound of the projector grows deafening as the...

MICHELINE

Of course you'll die. Every man dies.
Now come here to me. Don't force me
to force you. Let us end this farce.
This absurd scene from an absurd film.

CHAIN

plays out as far as it can go. There's a sharp crack, a
creaking O.S. and the...

DOOR

crashes into the ceiling with an immense, echoing din. The
light of dawn barrels in on...

MICHELINE

who looks at the light. Then looks at MURNAU. Her face is
over-exposed, washed-out: the bones show beneath her
translucent skin. She screams in pain, and...

P.O.V. OF THE GALLERY

...something happens to her we've never seen before: she
bubbles away into nothing. Not in a mess of viscera. But
like movie film caught in the gate and burned to light.

The dirge--rendered slowly, note by note on a piano--begins.
MURNAU looks up to see GRAU and WAGNER watching him. Exits.

EXT. BEACH -- DAY

The scene of the previous day's shoot is trashed.

FOKKER

as is the tri-plane which sits in the early morning fog with
the fabric hanging in ribbons from its wooden skeleton. The
music ends simultaneously with the sound O.S. of...

INT. HELGOLAND INN -- HALLWAY -- DAY

...GRAU and WAGNER pounding on MURNAU's door.

MURNAU (O.S.)
 (speech somewhat slurred)
 Leave me the fuck alone!

As the pounding continues O.S. we see:

INT. HELGOLAND INN -- GRETA'S ROOM -- DAY

GRETA--drugged, smiling incoherently--lies in bed touching herself sensuously. And:

INT. HELGOLAND INN -- GALEEN'S ROOM -- DAY

GALEEN--very pale, clutching a cross--cowering weakly in bed.

GRAU AND WAGNER -- AS BEFORE

The door opens, MURNAU peers fearfully out. He looks close to insanity: he's shaking, there are dark circles under his eyes. GRAU and WAGNER enter, shut the door behind them.

INT. HELGOLAND INN -- MURNAU'S ROOM -- CONTINUOUS

The room is trashed and MURNAU has scribbled crosses on the walls, the door, etc. He slumps down in bed. WAGNER picks up an empty vial on the bedside table, sniffs it.

WAGNER
 Laudanum.

MURNAU
 (druggy)
 There is no Max Schreck.

They sit down on the bed with MURNAU who tells his story calmly, indifferently--as if he were speaking to himself.

GRAU
 Who is he then?

MURNAU
 I don't know.

WAGNER
 Where did you find him?

MURNAU
 In a book. When I was a student. It told the story of a legendary line of
 (MORE)

MURNAU (cont'd)
 kings, rumored to be vampires, living
 in Slovakia for eleven hundred years.
 I had forgotten all about it until she
 gave me the other book. Dracula. I
 found him when I went to scout
 locations. A vampire. Living in an
 old monastery.

GRAU
 What was your bargain with him?

MURNAU
 He would play the part of an actor
 playing the part of a vampire.

WAGNER
 And what did you offer him?

MURNAU
 (looking up at them)
 Greta.

GRAU
 How could you, Friedrich?

MURNAU
 (nodding off)
 I did it for science. Don't you see?
 I didn't want the usual melodrama. I
 wanted to capture him for posterity...

WAGNER
 He's fading...

GRAU
 Go to sleep, Friedrich.

MURNAU climbs under the blankets...

MURNAU
 He'll be out again tonight. The call
 is for two.

...and his bloodshot eyes slowly close. After a moment we
 hear, O.S., the door shut as GRAU and WAGNER exit.

INT. BUNKER -- DAY

From the gallery: GRAU puts the finishing touches on the
 (newly-restored) bedroom set. Enter WAGNER.

GRAU

Think it's worth searching the island again?

WAGNER

(pulling up a seat)

No. He could be under the sea for all we know. The only thing we can be sure of is he'll come out at night and kill us all...slowly or quickly depending on his appetite.

GRAU

What about his bargain with Murnau?

WAGNER

His vampire bride is dead. That's the only thing that mattered to him. He'll kill us, then he'll kill everyone else on this island, and then he'll stowaway on the boat back to Germany.

Beat. They let this sink in.

GRAU

You know, I've been thinking. If we're going to die anyway, we might as well finish the movie. As a testament.

WAGNER

We can put the reels in beer kegs lined with pitch. Set them afloat before he can get to them--that is if he agrees to let us film him for the last shot.

GRAU

He might do it just to mollify Greta. How were you planning to film it?

WAGNER

Well I'm not sure anymore. The script calls for Ellen to lure the vampire to her bedroom and then kill him with a wooden stake. But evidently they don't die that way.

GRAU

Indeed, none of my research indicated that vampires could be killed by

(MORE)

GRAU (cont'd)
 sunlight. Stoker's is unaffected by
 it.

WAGNER
 Still, I suppose I might be able to
 trick something up.

GRAU
 Yes...
 (idea!)
 ...but why bother with tricks--as Herr
 Doctor might say?

They exchange looks, WAGNER catches his drift. Leans forward
 conspiratorially.

WAGNER
 We'd have to keep him on the set until
 after sunrise.

GRAU
 He doesn't get there until two. With
 normal delays, Greta's moods, and
 everything else we could keep him
 there for days. Of course we'd need
 to know exactly when dawn is.

WAGNER
 There's a synagogue. They need to
 know when the sun rises and sets for
 their rites. All we have to do is to
 keep him from noticing the time.

They look at each other, smile in satisfaction.

WAGNER
 Should we tell Murnau?

GRAU
 No. It's perfect as it is. At dawn
 I'll shout his name, open the door...

WAGNER
 And bang, I get it all on film.

INT. BUNKER -- NIGHT

BANG! Close on: a fire burning in one of the niches just as
 GRAU shuts its iron grating, rubs his hands in its warmth.
 Then we pull back and follow him to where he begins putting
 the finishing touches on the set.

In front of him, adjusting the lights, stands WAGNER. Sitting off to one side is GALEEN. Standing at the door, looking out into the night, is MURNAU.

And--emerging from the shadows, his presence causing the firelight to flicker--we find SCHRECK.

Enter GRETA in wig and make-up. MURNAU shuts the door, leads her to the set, takes her coat revealing a plain nightgown... as well as a pair of stylishly anachronistic high heels.

GRETA

You know I don't like these late shoots, Herr Doctor. Where is everybody? Why don't I have an assistant?

GRAU

(going to her)

Did you put this make-up on with a broom, Greta?

GRETA

Stop fussing, Albin. Can I have a cigarette? Where's my script? Henrik? What's the matter with him? Why does everybody look so depressing?
(shouts)

Hey, who died?

At that, SCHRECK stalks over to her. He carries a canvas chair and offers it to her with exaggerated politeness.

GRETA

Jesus, look at you.

She sits in the chair and looks sideways at him. He stands beside her and leers.

GRETA

Herr Doctor? Herr Doctor!?

MURNAU

(still holding her coat)

Yes. What is it?

GRETA

What is it? What's the shot? What's going on here?

He puts down the coat, walks listlessly to her.

MURNAU

All right, Greta. In this scene, you make the ultimate sacrifice for love: you seduce the vampire in order to dispatch him, just before you die, with a wooden stake.

INT. ELLEN'S HOUSE -- NIGHT

Orlock's shadow creeps up the staircase outside of Ellen's bedroom.

(Actual footage from Nosferatu.)

INT. ELLEN'S BEDROOM -- NIGHT

Ellen sits up in her bed in fear. The shadow of Orlock's hand passes over her until it reaches her heart. Then it clinches and she grimaces in pain.

(Recreated from Nosferatu.)

INT. BUNKER -- AS BEFORE

MURNAU

Really all you have to do is lie there in fear and Max will do the rest.

GRETA

You had me travel sixty kilometers into the middle of the cold North Sea just to do that?

She gets into bed. SCHRECK takes his position between the bed and the mirror mounted on the wall behind him. He looks down at her, gently brushes her breast with his long nails.

GRETA

(pushing his hand away)
Watch it, asshole.

MURNAU puts on his lab coat and goggles. Walks over to where GRAU and WAGNER stand behind the camera. He looks at them, nudges the camera over. It shatters in an explosion of glass and uncoiling film.

MURNAU

Damn! Hold it! Set up the other camera, Fritz. Albin, there's another
(MORE)

MURNAU (cont'd)
 reel up in the gallery. Sorry,
 actors. It'll just be a moment.

WAGNER and GRAU look at each other in amazement: evidently MURNAU has a plan similar to theirs. SCHRECK, irritated, marches off the set.

POCKETWATCH
 3:45. MURNAU closes the cover and we
 pull back to see:

BUNKER -- AS BEFORE

...MURNAU pocket his watch, adjust his goggles. WAGNER finishes setting a new camera on the tripod. SCHRECK, climbing the walls, storms over to them.

SCHRECK
 I'm tired of waiting.

MURNAU
 All right, places. Let's have
 lights...

SCHRECK walks over to the set and resumes his position, GRAU adjusts the lights, slips on his goggles.

MURNAU (CONT.)
 Camera...

WAGNER yanks on his own goggles, and begins filming...

GRETA

who lies, acting fearful, in bed. SCHRECK, between her and the wall, kneels and is preparing to bite her when she notices the mirror behind him.

And the fact that SCHRECK casts no reflection.

MURNAU (CONT.)
 And...

Before MURNAU can say "action," she starts screaming.

MURNAU (CONT.)
 ...end!

GRAU and MURNAU rush to her side.

GRAU
 What is it?

GRETA
(pointing at the mirror)
He casts...he doesn't...

SCHRECK glares at GRAU.

GRAU
Got a little problem here, Count
Dracula.

SCHRECK
Let me have her Murnau. Now.

MURNAU
Fritz?

WAGNER walks over, winks at SCHRECK.

WAGNER
Let me take care of this.

SCHRECK
Do it quickly. What time is it?

WAGNER
Barely two, two-thirty. Come on baby.
Look what Fritzie has for you.

GRETA
No, Fritz. Help me, please.

WAGNER fishes in his pocket and pulls out a hypodermic needle. Then he goes in search of morphine, but before he can find it, MURNAU hands him a vial. WAGNER looks at him.

WAGNER
Great minds think alike.

WAGNER prepares the shot, injects her. She relaxes, falls into a stupor. MURNAU walks over to SCHRECK who storms at the edge of the set.

MURNAU
For the effect of you dissolving into
thin air after she's stabbed you with
her stake, we need a shot of you
clutching your heart. Will you do
that for me? First?

SCHRECK
My death scene. Very well.

MURNAU

Good. Thank you. How is she, Fritz?

WAGNER

(walking back to his camera)

Never better.

GRAU, MURNAU, and WAGNER take their places by the camera.
SCHRECK once again stands beside...

GRETA

whose eyes flutter in a narcotic daze. SCHRECK kneels down beside her, runs his fingernails slowly along her legs and arms. She barely notices.

MURNAU (O.S.)

Control yourself for a moment, Count.
Fritz, we'll need something from your
bag of tricks. Overlap with dissolve,
I think.

WAGNER (O.S.)

You're the director, Herr Doctor.

MURNAU (O.S.)

Good. Camera--Action.

ELLEN AND COUNT ORLOCK

Orlock kneels beside Ellen's bed and drinks her blood.

(Recreated from Nosferatu)

MURNAU (O.S.)

You've been drinking her blood all
night, Count. You can barely move,
you're so intoxicated with blood and
desire. But wait. What's that? It's
a wooden stake. She's tricked you.
She plunges it into your heart. Your
head spins, you stagger to the
door...but it's too late! Turn
around, Schreck! Grab your heart in
pain and die, you fucking bastard
vampire shit, DIE!!

Orlock turns, extends one arm, and dissolves into nothing.

MURNAU (CONT.)

And--end. Got it, Fritz?

BUNKER -- AS BEFORE

WAGNER

Got it. You know, in a pinch you could use that to suggest the vampire dissolved in the sunlight.

MURNAU

I'll keep that in mind.

SCHRECK

That's enough, Murnau. I'll take her now.

WAGNER

(still filming)

Just a moment longer, Dracula. I need a few seconds of the set without you.

SCHRECK kicks over the chair, rages like a junkie denied his fix. GRAU goes to GRETA, repositions her on the bed, fixes her hair, etc. WAGNER films the bare wall for a few minutes.

SCHRECK

I said that's enough.

WAGNER

Just let me change the reel.

He does. Begins filming again.

MURNAU

Just a few more seconds, Max.

SCHRECK charges over to GRETA, shoves GRAU roughly away.

SCHRECK

Go to hell, Murnau. Action!

He falls beside her, licks his chops, bites her in the neck. There's a little popping noise, she winces. After a few seconds, his eyes grow heavy and he starts to nod off: the heroin is tranquilizing him as well as GRETA.

GRAU, GALEEN, MURNAU AND WAGNER

watch with disgust. MURNAU recovers, indicates the camera. WAGNER begins filming.

GALEEN

Later. He's sleeping in a chair a distance from the set.

GRAU AND MURNAU

stand off to one side: smoking cigarettes, consulting their respective timepieces.

WAGNER

leans on his camera, smokes, looks at his wristwatch: 5:44. Then he looks at:

SCHRECK AND GRETA

SCHRECK appears to be biting GRETA as before, but when we look closer we see that he's actually asleep.

GRAU AND MURNAU

GRAU shows his watch to MURNAU, walks over to WAGNER. WAGNER begins silently cranking the camera. Then he looks over at MURNAU. And nods.

SCHRECK AND GRETA -- AS BEFORE

MURNAU (O.S.)
(shouts)

Schreck!

SCHRECK wakes. He looks at MURNAU, looks to his left. His eyes open angrily, he climbs unsteadily to his feet.

And that's when we look over to see what's enraged him:

GALEEN

standing with his hand on the door release. He looks at...

MURNAU

who nods back at him.

MURNAU

Now!

GALEEN

pulls it, the release opens, the chain plays through for a few feet. Until suddenly there's no more chain.

GALEEN

He cut it.

SCHRECK

So you would break our bargain?

He staggers toward MURNAU, but he's still pretty shaky...

SCHRECK (CONT.)

You think you know so much, Herr Doctor. But I can still...kill you...

...and he stumbles, grabs the wall for support.

SCHRECK (CONT.)

I can break your necks and drain your blood...and...I can...you tried to trick me.

He takes a deep breath, regains his composure somewhat.

SCHRECK (CONT.)

It's daybreak, is it? So what? I'll stay here and then at dusk...only I will walk out alive.

MURNAU

You forget that you don't have the coffin in which you were interred.

SCHRECK smiles. Gets between MURNAU and the others, spreads his talons, and bears down on him.

SCHRECK

I was never interred. I told you before you know nothing of me. Nor do any of you. All I need is to sleep in darkness. Coldly thy rosy shadows bathe me, cold are all thy lights.

Suddenly WAGNER grabs the machine gun and shoots several rounds into him. The bullets poke a few dusty holes out of him, but don't seem to do much else.

SCHRECK flies at MURNAU, but MURNAU manages to slip away from him. He grabs the gun and shoots again. This time, the

bullets not only pierce SCHRECK, but the door behind him. Light shoots in through the holes.

SCHRECK sees it, a scream catches in his throat. And, at the sight of the sun, something like ecstasy flickers across his features. Resigned, in the moment he has left to live he physically throws open the heavy steel door.

His body diminishes in the overexposure. And then he, like MICHELINE before him, bubbles and vanishes.

MURNAU stands watching the fluttering scraps of clothing that remain. He picks up a long pole, fishes them up (along with the remains of MICHELINE's cape which lies in a heap on the ground), and shoves them into the fire.

GALEEN slams the grating shut afterward. The dirge begins. Then, as we watch the fire, the film itself seems to smolder until it changes into the black and white stock of the original Nosferatu. The...

MEN

stand beside GRETA. She wakes a little, evidently unharmed. Everyone laughs nervously. On the old-fashioned film stock, their actions seem jerky and unreal. Meanwhile the...

CAMERA

has been shattered by a bullet and exposed film is coiling out and piling up on the floor. We watch this for a moment, and then we pull up until we're watching from the...

P.O.V. OF THE GALLERY

as WAGNER walks away from the others and begins extinguishing the arc-lights. One at a time. Until he turns off the last one and everything...

All that's left is the music and the old silent movie film stock over which we...

ROLL CREDITS

END OF FILM