

THE SHINING

(treatment)



Main title sequence. Jack's car driving up high mountain roads, in Colorado, ending in an approach point-of-view shot of the Overlook hotel, which is set beneath the peak of Mt. Quato, 25 miles from Sidewinder, the nearest town.

Jack is playing Spanish study tapes on the car cassette-radio. Now and then, when he has trouble repeating a phrase aloud in the gaps left on the tape, he says things like : "No pissa me off, bcbe".

Jack Torrance is hired by Ullman, the manager of the Overlook, for the job of winter caretaker. Ullman warns Jack that a previous caretaker, unable to endure the snowbound isolation, killed his wife and two young daughters, and then committed suicide during a winter at the hotel. Despite this warning, Jack is not worried, and, in fact, looks forward to the quiet and solitude, in which he hopes to get some writing done.

Something in the interview with Ullman triggers Jack's memory of an incident at the Vermont prep school where he had previously taught: Jack sits in the school cafeteria reading The New York Review of Books.

He is approached by George Hatfield, an especially attractive, rich and athletic boy, who to Jack represents the kinds of privilege he himself has been denied. Jack has failed George in English, and George has come to plead for a passing grade so he can maintain his football eligibility.

Jack, in an unnecessarily tactless and sarcastic way, refuses to change the grade, and provokes George with taunts about "Jocks", about his father's money and about his stuttering.

Tempers flare. George grabs Jack by the coat and tells him that being a teacher doesn't give him the right to badger and insult him. A scuffle turns into a fight, and Jack, with the whole cafeteria watching, goes nearly beserk. He knocks George down and kicks him before the onlookers can intervene.

In their small rented house in Boulder, Colorado, Jack's wife, Wendy, and his six-year old son Danny, are having peanut butter and jelly sandwiches. Danny has a second plate in front of him with a small sandwich on it for his imaginary friend, Tony. The three of them talk over their feelings about spending the winter at the hotel. Wendy and Danny think it will be fun, but the imaginary Tony, who speaks through Danny, doesn't want to go. Wendy sends Danny off to wash his sticky fingers and brush his teeth. — —

The phone rings. It is Jack reporting that he will be home late, probably not before 11 p.m. He is phoning from the manager's office and can only cryptically suggest that things have gone well.

In the bathroom, Danny dawdles with the toothpaste and asks Tony why he doesn't want to go to the hotel. Tony won't say why. When Danny persists, he falls into a trance in which he sees Jack talking to Ullman at the Overlook; fragmentary glimpses of a murder; and other horrifying visions set in the Overlook hotel, shown in such a way that the people involved cannot be recognised.

Wendy enters and finds Danny gruesomely transfixed in front of the mirror, toothpaste dripping down his chin. Her anxious entreaties bring Danny to himself again, and he has no apparent recollection of the terrible things we know he has just seen.

Danny is cheerfully sitting up in bed in his room talking to a nice, young, woman doctor, who has given him a small box of crayons. Wendy seems reassured. We learn that this has been Danny's first seizure, that he cannot remember anything about it, and that Tony, his imaginary friend, lives in his mouth. The doctor tells Danny there is nothing wrong with him but that he must be a good boy and stay in bed until tomorrow morning. The two women go into the next room and close the door behind them, leaving Danny colouring.



Watson, the maintenance engineer, shows Jack around the hotel explaining the important but extremely simple duties he has to perform during the winter. With somewhat less discretion than the manager, he gossips about the lurid history of the hotel. Jack seems to have a vague sense of the layout of the hotel, although he has never been there before.

In the course of his talk with Watson, Jack remembers a traumatic night in Vermont. He has come home very drunk to his small house there. Wendy reproaches him for breaking his promise to stop drinking, and he becomes sarcastic and insulting.

He walks to his den, struggling out of his snowy coat. Wendy trails behind him with bitter complaints. He opens the door to find his three-year old son, Danny, sitting on the floor among the strewn pages of Jack's manuscripts, some torn and crumpled. Jack screams in impotent rage and rushes forward, out of the frame. Off-screen, we hear Jack's angry voice, a grunt, and a child's cry of pain. Wendy screams and rushes forward to intervene. We do not see what Jack has done.

In the living room, Wendy and the doctor talk. The doctor reassures Wendy that there is nothing wrong with Danny, and that his trance was probably nothing to worry about. Such things can be caused by stress or family tension. Imaginary friends like Tony, too, are not uncommon when a child is lonesome and disrupted.

Wendy tells the doctor something of their family past - how they came to Colorado for a fresh start, how Jack had tried various jobs he considered suitable without being able to find anything permanent, and how, after working at a newspaper, an ad agency and at a teaching job, he had seen the Overlook ad. They were all hoping the Overlook would make it possible for Jack to work at his writing seriously.

The conversation leads Wendy to unburden herself about her former problems with Jack -- his alcoholism, violent temper, and losing his job over the incident with George Hatfield. But she feels that these are now things of the past. The doctor says she expects that Danny's present problems are connected with these family difficulties, and agrees with Wendy that a peaceful and relaxed winter at the Overlook will probably be good for them all.



The scene opens on a close-up of a grotesque Indian mask that we have previously seen in Danny's vision. The camera pulls back to show the Torrance family, in the lobby of the Overlook hotel, which has an American-Indian design motif, talking to the manager, Ullman, the chef, Hallorann and Watson, in charge of maintenance. Danny stares at the mask, which we recognise, but which seems to him inexplicably familiar in a way he cannot remember.

After pleasantries are exchanged, Wendy and Danny are taken to be shown the kitchen by Hallorann, an affable, middle-aged man. Jack accompanies Watson on a final review of his duties.

Wendy and Danny are impressed by the large kitchen and the sumptuous supply of food which Hallorann explains is for them. Danny is astonished when Hallorann responds telepathically to his unspoken wish for some ice-cream. Jack pokes his head in the door and calls Wendy away to see their apartment. Danny stays behind to finish his ice-cream.

Reluctantly, Danny allows Hallorann to draw him into a discussion about his telepathic powers. Danny does not realise how unusual they are. He attributes them to his imaginary friend, Tony, and explains that no one, including his mother and father, knows anything about them.

After a while, Hallorann purposefully and carefully asks the boy whether Tony has ever shown him anything about the hotel. Danny thinks maybe he has, but he can't remember. Hallorann's question has in some way alarmed him, and he asks Hallorann whether there is anything to be afraid of at the hotel. Taking a bit too long to reply, Hallorann says he has worked at the hotel for almost ten years and there certainly isn't anything to be afraid of.

At dusk, outside the hotel, Ullman, the manager, the last to leave, has final words with the family, says goodbye, see you next May, and drives off. They are alone. They stand for a while on the patio, then the wind makes them go inside.



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In the large lounge, Jack has arranged a table for writing - a typewriter, papers, pencils, stapler. He is sitting at the table but not writing, and he is feeling glum. Wendy enters cheerfully, carrying a tray of coffee and some cheese sandwiches. They talk. She is very happy. Happier than she has been since they were first married. She thinks Danny is happy, too. The only slightly sour note is that Jack isn't writing. Wendy says she is sure he can do it.

It is a cold, gray November afternoon. Danny is playing in the sandbox outside the back of the hotel. He finds a pair of shiny, black, patent-leather, little girl's shoes, the kind called 'Mary Jane's'. The linings of the shoes are blood-stained. Danny stares at them with fascination. Tony tells him not to show them to anyone.



One evening, Jack enters the lounge and sits down at his table. A large scrapbook has been placed in the centre of his worktable. It had not been there before. The scrapbook has wooden covers ornamented with rustic designs, and trimmed in white leather, with the word "Scrapbook" inscribed on them with a wood-burning tool. At first, he seems uneasy about the book, but then he picks it up and begins slowly to turn the pages. The first pages have innocuous early photographs of the hotel and its guests, beginning around 1900 when the hotel was built. The later pages are filled with newspaper clippings which describe the lurid and sinister history of the hotel -- murders, suicides and fatal accidents involving the legendary rich and famous people who have always come there.

In the family quarters, Wendy is in bed watching a midnight talk show. Jack enters, carrying the scrapbook. She asks about it and he shows it to her. He tells her he thinks he has found the perfect subject for a book - one which he is sure he can write - the gruesome and scandalous history of the Overlook Hotel. Wendy finds it creepy, but is happy that Jack is enthusiastic and confident. She asks Jack where he found the book, he hesitates and says it was just lying around in the lounge, and he picked it up.

In his own bedroom nearby, Danny is awake, with a Snoopy night-light on to keep him company. Outside, the wind moans. Tony, Danny's imaginary friend, whispers to Danny that he's scared. Danny tells Tony that there's nothing to be scared of, but with this he is shown a second horrible vision: fragmentary glimpses of murderous scenes in the hotel, the people, still unrecognisable, but now with something he does recognise -- Jack reading the white scrapbook.

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Jack, at the typewriter, in the lounge. Things seem to be going well. Suddenly the peace and quiet are shattered by the harsh sound of an engine. Jack hurries outside to see what is going on.



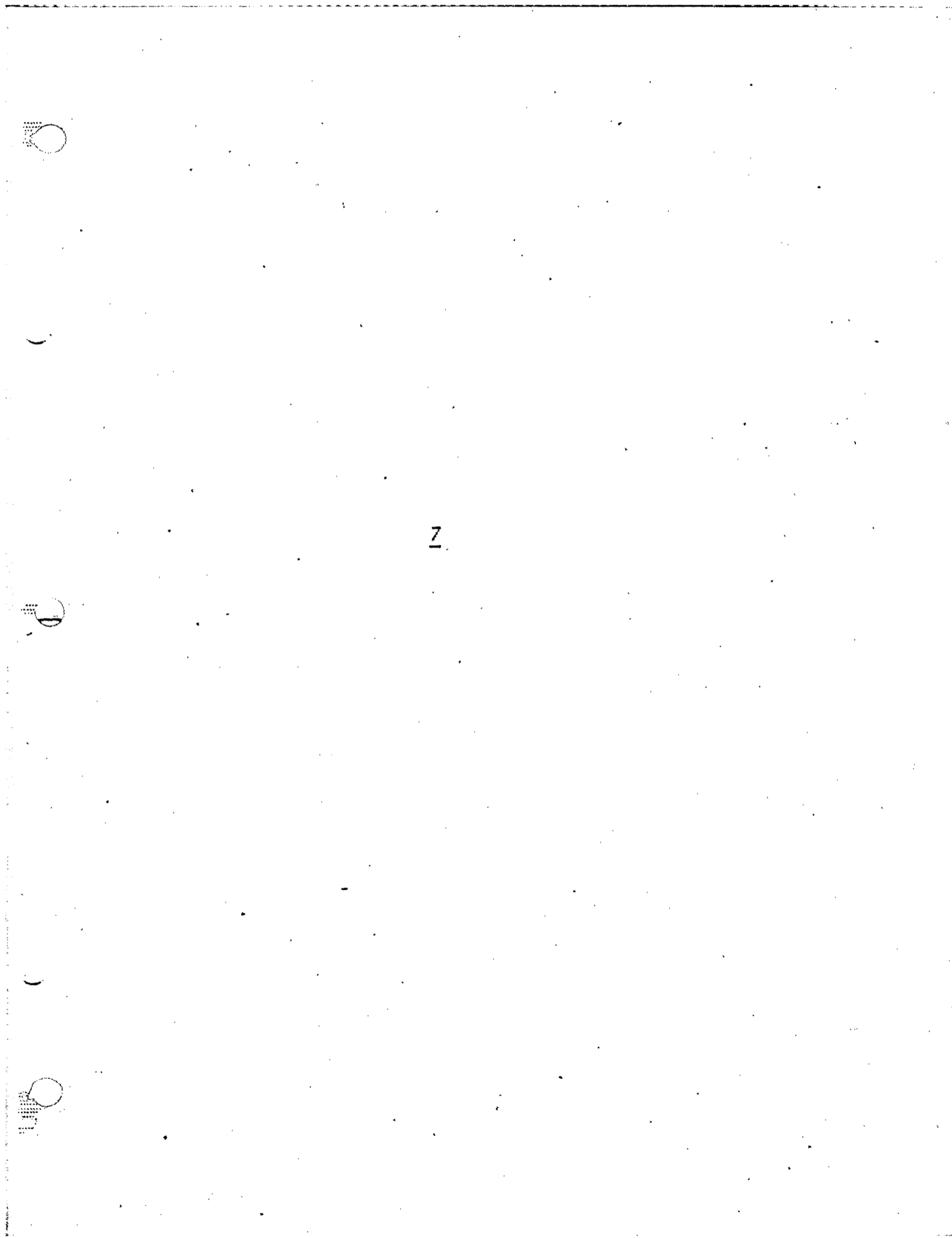
Outside, he sees Wendy and Danny in the cab of the Snowcat, a tracked vehicle, which she has driven out of the truck shed near the rear of the hotel.

Jack waves them down, and mimes turning off the ignition. Wendy shuts off the ignition. Jack asks her what she thinks she's doing. Wendy says she thought it would be a good idea to see if the Snowcat worked. After all, she says, cheerfully, we might need it someday. She says, the weather forecast at breakfast said there was a good chance for snow in the mountains. Jack asks where the hell she learned how to drive a Snowcat, and she says remember she's a country girl. Anyway, Jack says, she is disturbing him, and can she cut it out? She says she will after giving Danny one more turn. She starts up again and drives off. Jack is slightly annoyed but amazed with her at the same time.



Danny pulls up the shade in his room and discovers that everything outside is blanketed in white, and snow is still falling heavily. Danny says it has snowed. Tony says now they can't go till spring.

Later in the morning, Wendy, Danny and Jack are outside the hotel. Wendy stands shivering and staring out into the whiteness. Danny makes a feeble attempt at throwing snowballs at Jack. The wind blows, icily.



Danny is slowly pedalling a small two-wheeler bike with training wheels along the first-floor corridor. We hear Jack typing in the lounge. Danny turns a corner and stops abruptly. At the end of the long corridor, he sees two little girls, about nine and eleven, wearing party dresses and shiny, black, patent-leather 'Mary Jane's'. They are playing cards on the floor. They do not look up. He closes his eyes tightly, and when he opens them, the little girls are gone but the walls of the hall behind them are spattered with blood and gore. He hides his eyes with his hands, and when he dares to look again, the view is normal. Tony says not to tell anyone, but Danny is too upset to listen.

Crying, Danny comes into the lounge where Jack is at work, throws his arms around Jack's neck, and blurts out what he has seen. Wendy hears the commotion and enters soon afterwards. Jack calmly explains to Danny that he is imagining things - there cannot be two little girls living in the hotel; but his patient explanations give way to irritation when Danny keeps insisting that he really did see them.

When Wendy objects that Jack is frightening Danny, tempers flare. Jack finally slaps Danny, and he runs crying out of the room. A shouting argument ensues, in which Wendy accuses Jack of slipping back into his old ways. She claims that certain mannerisms associated with his former drinking -- irritability, headaches, and chewing Excedrins -- have been recurring.

Things are strained that night at dinner. Jack eats silently. Danny, hardly at all. Wendy placidly tries not to notice. Jack stands up and says he is going back to work. Danny avoids his eyes.

Left alone with Danny, Wendy tries to reason with him and says the reason Daddy got so angry is that he doesn't like to see Danny make up such awful stories. Danny says he didn't make it up. Wendy doesn't know what to say. She doesn't believe he saw the two little girls, but she has an unpleasant sense of foreboding brought about by the incident.

She has the last word on it, and tells him there is a difference between seeing something which is really there and thinking you see something. This fine distinction does not make much of an impression on Danny, but he nods glumly, feeling it useless to pursue the point. Wendy kisses him and says it's late and time for bed. She says she'll go up with him and read him a story.





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Later that same evening, Wendy is watching television in the lobby. The eleven o'clock news shows the unprecedented severity of the blizzard. The tapping of Jack's typewriter echoes through the empty hotel. Without turning off the set, Wendy gets up and walks to the lounge where he is writing. She tries to make peace after their quarrel about Danny, by starting a conversation about the blizzard, but Jack coldly warns her never to come in there again while he is writing.

Suddenly the lights go out. As they were warned would happen, the overhead power lines to Sidewinder have gone down in the storm. Wendy hopes the phones haven't gone with them. Jack is irritated at the nuisance of having to attend the diesel-powered generator, which the manager has explained to them has an automatic fuel feed. He asks where Danny is, and Wendy says he's asleep in bed. They light matches, find a couple of flashlights and make their way down to the basement.

In the basement, Jack irritably reads the elaborate instructions on the side of the generator, while Wendy shines her flashlight around the stone walls of the junk-filled room. On a ramshackle table, she sees a mounted buffalo head wrapped in transparent plastic, with its horns sticking through. Impaled on one of the horns is a note, which Wendy takes and reads aloud to Jack: "Medoc, are you here? I've been sleepwalking again, my dear. The plants are moving under the rug." Jack grunts, not particularly interested. Wendy's flashlight picks out the form of a small teddy bear hanging by a thick rope tightly knotted around its neck. Its belly is slashed open. A bloody bedsheet lies nearby. She lets out a stifled scream. Jack is unsympathetic and tells her to calm down. He starts the generator, and after a few seconds, the lights come back on. Wendy stares at Jack, fearfully. He starts up the stairs. Are you coming, he asks. She follows him upstairs..

In the lobby, Wendy asks what kind of a mind would it take to do something like that. Jack says it was probably a practical joke, which a member of the hotel staff played on someone during the season, and no one bothered to clear it away. Jack says he's going back to work. Wendy asks shouldn't they see if the phone works? Jack says it doesn't matter and says she can try if she wants to. He exits.

Wendy goes to the small telephone office alongside the main desk and tries the telephone. It is dead. Then she calls the rangers on the battery-powered CB radio, and tells them the telephone and power lines are down. They know, of course. The storm is one of the worst they can remember. The roads are impassable and the phone lines are not likely to be repaired until spring. The rangers are businesslike and courteous, but with the many emergencies the storm has created, they have no time for idle radio chat with the Overlook.

Wendy gathers herself up, walks to the lounge with determination, and angrily confronts Jack. What right has he got acting like he has been - bullying Danny in such an awful way, and treating her like dirt? He doesn't want a row so he says he's sorry. But she isn't finished. At first, she liked the place, but now she doesn't. She is worried about Danny. Why on earth would the child make up such a story? What if he had seen what they saw in the basement? If Jack cared, what he ought to do, she says, is to get Danny out of there as soon as possible. They could drive down to Sidewinder in the Snowcat.

Jack puts his arms around her and tries the soft approach. He understands how she feels. He's sorry for the way he's been acting. But he's sure it will be all right. Danny just has an overactive imagination, and his intellectual maturity is far beyond his emotional maturity, etc.

As far as his work is concerned, it's coming out tremendously well. He's never written anything as good before. He begins to talk about the Overlook. Aside from his fascination with its history, and his belief that it will make a great book, Jack says he feels some special affinity with the place which he can't explain. On the day he came for the interview, when he was shown around the hotel, he almost felt as if he knew where everything was, as if he had been there before.

Wendy isn't really convinced but she has lost her steam, and she asks, without a great deal of interest, when she'll be allowed to read some of the book? He'd really love her to read it, he says. He'd love to know what she thinks of it, but he has a thing about finishing it first. She knows what a great record he has about finishing things.



Outside the hotel, Wendy stands in the blowing snow, putting out scraps and breadcrusts for the wild life.

Danny is quietly playing with his cars on the mezzanine, which overlooks the lounge where Jack sits at his table, his head cradled in his arms, asleep.

A child's ball bounces into the mezzanine from the adjacent corridor. Danny picks it up and walks to the corridor, calling, Mommy? He looks up and down the empty corridor, and notices that the door of one of the rooms is ajar, with a pass key dangling from the escutcheon of the lock. He softly calls again for his mother.

He walks uncertainly into the room. The bathroom door is ajar and the light is on inside: Mommy? he calls again. He walks in. He sees a horrific sight in the bathtub, a woman who has been dead for a long time. She is bloated and purple, and her eyes, glassy and huge like marbles, are fixed on him. She is grinning - her ghastly lips pulled back in a grimace. As in a dream, Danny is unable to scream. He whispers, barely audible, for help. Somebody help me!!! Somebody help, please!!!



Hallorann is at work in a Miami restaurant kitchen. He asks one of the kitchen staff whether he can smell the strong odour of oranges? The man says he can't - all he can smell is garlic, he laughs. Then suddenly Hallorann seems to lose his balance, staggers, holds his head, and just about manages to find a chair to sit down on. His colleagues gather around him, fearing that he has had a heart attack. When he is able to speak, he manages to dispel their concern by saying he just needs to take a few days off. But his manner is strange, almost like someone in a science-fiction film.

Wendy comes in from outside, takes off her parka, and has started to fumble with her boots when she hears a muffled bellow from the lounge.

She runs through the lobby, her boots clomping clumsily, and finds Jack in the lounge in a terrible shape, sobbing, covering his face with his hands. He tells her that he has had the worst nightmare of his life. The semi-coherent fragments which he tells her suggest that in the dream he did some terrible violence to her and Danny.

While she is trying to comfort Jack, she becomes aware of Danny standing at the head of the stairs, at the far end of the room. His demeanour is like that of a sleepwalker. With a sense of dread, she draws away from Jack and goes to the child. She notices that his neck is scratched and his eyes are like soaped windows. Jack's dream makes her believe that he has assaulted the child. She gathers Danny up in her arms, turns wildly on Jack, and accuses him. Jack, too shaken and confused to reply, merely stares blankly after her.

Wendy carries Danny to their rooms, slams the door behind her and locks it. She puts him carefully down on the bed. He seems cataleptic. She covers him with a blanket and tries to talk soothingly to him, although her own panic increases. He doesn't respond. She cradles Danny in her arms and begins to cry. In sobbing, broken phrases, she talks to herself. She is afraid that Danny will never recover and that Jack must be having some sort of mental breakdown. She tries to think practically: what is she going to do? Just how dangerous is Jack?

Hallorann's apartment in Miami. He dials the operator and says that he has been unsuccessfully trying to reach a number in Colorado. He gives her the Overlook telephone number and asks her if it's out of order. After a few seconds, she tells him that all the exchanges at Sidewinder are out of order due to the storm. He thanks her and replaces the receiver.

Jack tries to enter their rooms and finds the door locked. He knocks several times before Wendy sobs for him to go away. He denies touching Danny and accuses her of always thinking the worst of him. She doesn't answer him for a long time, then she tells him to go away. He becomes abusive and starts to kick and bang on the door. Wendy suddenly seems to go beserk and screams hysterically at him to leave them alone. Jack gives one last vicious kick at the door, and stamps off.

At Miami airport, Hallorann is told that, due to the blizzard conditions in Denver, all flights are on a standby until the airport opens up. He buys a ticket anyway and settles in to wait at the airport.

Jack walks aimlessly into the ballroom. He sits down at the bar and stares wistfully at the empty mirrored shelves. He badly needs a drink. After a while, he starts a conversation with what we first believe must be an imaginary bartender. The camera is shooting away from the bar onto Jack, but when we cut around to an angle which shows the bar, we see Lloyd, the bartender, standing in front of a now fully-stocked bar. Lloyd serves Jack drinks and listens sympathetically to his tirade against Wendy, and to his protestations that he hasn't, and wouldn't ever, hurt his son.

Suddenly we hear the buzz of the hotel switchboard coming from the lobby. With the camera now shooting away from the bar onto Jack, we see him become aware of this sound. When the camera cuts around to an angle showing the bar, Lloyd and the liquor are gone.

Jack treats Lloyd's appearance and disappearance as if they are completely normal events. He exits to the lobby. The camera tracks in to the bar, and frames in on a damp ring left by a glass on the polished wooden bar.

The hotel has an old-fashioned, plug-in switchboard. A room indicator light is on. Jack connects the plug. He hears Wendy's apologetic voice whispering fearfully into the telephone. Danny has become lucid again and has told her about his experience in room 217. She is afraid to come out of her locked room, because, she tells Jack, there is a homicidal maniac loose in the hotel. Jack tells her to keep the door locked and says he will go to investigate room 217.



He walks up one floor and looks down the corridor. The door to room 217 is ajar and the pass key is still dangling in the lock. Cautiously, he enters.

Only the bathroom light is on. He slowly pushes open the bathroom door. The room is empty - there is no one in the tub.

Suddenly he turns, suspecting that the attacker might be hiding behind him somewhere in the suite. He starts to search under beds, in closets. Then he is startled by a rattling, metallic sound coming from the bathroom. He is frightened, but walks back to the bathroom to investigate.

The opaque shower curtain is now drawn across the tub, but we can see a woman's arm, purple and bloated, dangling over the side. Jack stares at it in shock. The hand slowly begins to move and draw the curtain back, to reveal an appalling sight, a mouldering corpse that smiles at Jack and says, in a hideous, cracked voice: "I've been sleepwalking again, my dear." Absolutely horrified, Jack backs slowly out of the room, locking the door behind him.

He stands in the corridor, his eyes closed, trying to regain his composure. The soft sound of the door knob being turned causes him to look up. The door knob to room 217 is being turned back and forth, as if someone were trying to get out. Jack walks stiffly down the corridor.

Jack slowly enters the lounge, and sits down weckly at his writing table. He tries to collect his thoughts. Then something occurs to him. He picks up the scrapbook and turns the pages, obviously looking for something in particular. He finds it. It is a picture exactly corresponding to the ghastly tableau he saw in the bathroom - a newspaper photograph of a woman's arm dangling over the edge of a bathtub. The headline reads : "Hotel Suicide After Lovers' Spat".

He stares at the photograph for a long time.

A fearful Wendy waits in her sitting room for Jack to come back. Danny has fallen asleep in his clothes on her bed, and is covered with a blanket. Presently Jack knocks, and she lets him in. They talk in hushed voices to avoid waking Danny up.

Jack appears to be completely calm. Nothing in his manner suggests what has happened to him, and what he has seen in the scrapbook. He tells Wendy there was nothing at all in room 217.

She is momentarily relieved, but then quickly suggests that after Danny's escape, the maniac must have gone into hiding somewhere else in the hotel.

Jack says he considered that possibility and has searched the entire hotel. She doesn't believe him but doesn't say so. She says that no one could effectively search a huge hotel. Jack says he's sure he has.

Wendy says it doesn't matter because she has decided that they must, in any event, leave the hotel. Danny's sanity, if not his life, may be at stake. Jack tells her not to be such an alarmist.

Wendy says they must take the Snowcat and drive down to Sidewinder when it gets light. Jack says they might easily lose their way and freeze to death.

Wendy says then they must call the Rangers on the CB radio and ask for an emergency helicopter pick-up.

Jack does not agree. He rationally offers explanations for Danny's injuries and 'hallucinations'. He must have injured himself while imagining the things he says he saw. Wendy says even if that were so, all it would mean is that he might need psychiatric help. Being locked up in a snowbound hotel for the next five months certainly isn't what he needs.

When all else fails, Jack switches to a bitterly self-pitying accusation against Wendy. Just when everything is going right for him, it's just like her to find some reason for screwing things up. He asks what his job prospects would be after his history of alcoholism and student beating, if he now were to flee in panic from an empty hotel. She is overwrought, he says, and in no position to make a sensible decision. Certainly not tonight. Give it a few days, at least, and the benefit of some calm discussion.

Wendy has been thrown off balance by Jack's arguments, though she is by no means convinced. She withdraws from the battlefield with every intention of renewing the contest.

Jack suggests they put Danny to bed and get into bed themselves. She says she doesn't feel like doing anything, but she'd just like to lie next to him. Jack kisses her and says whatever she wants is okay with him.

In the dead of night, Jack and Wendy are awakened by the sounds of an elevator stopping and starting; its doors thumping open and closed. Danny does not wake up.

We can also just about make out the sound of a dance band, above the sound of the howling storm outside. Jack says he doesn't hear anything but the wind. Then he puts on his bathrobe and says he's going out to see what's wrong. He thinks it's probably a short. Wendy insists that she go with him. She locks the door behind them, taking the key with her.

In the dimly-lit lobby, they see the indicator light tracing the movements of the elevator. Jack uses the emergency switch and stops the elevator in mid-floor. He forces open the door, looks inside, and mumbles something about it being a short.

Just as he lets the door close, Wendy catches a glimpse of party streamers and a glittering, cats-eye mask on the elevator floor.

Jack says there was nothing on the floor. He says she must be cracking up; first she hears music that isn't there, then she sees things that aren't there. The whole argument flares up again, and Jack slaps her hard enough to knock her down. Holding her face, she runs back to her room. Jack shouts something awful after her.

Jack walks through the lobby. He can still hear the sound of Thirties' music faintly echoing through the hotel. He stops and listens. Now he can hear the sound of conversation and laughter. He walks towards the ballroom.

He enters the ballroom and sees that it has come to life. The tables are full, a small dance band is playing, and the men and women who fill the room are wearing elegant Thirties' dinner clothes. Their faces are covered with glittering masks. Jack looks covetously at the beautiful, expensive women.

There are no customers at the bar when Jack sits down. He greets Lloyd, who is polishing glasses. They talk. Lloyd flatters him and refuses to allow him to pay for the drinks.

After a while, a waiter in a white mess jacket comes up with a drinks order. Jack thinks he recognises him. He asks him his name. The man introduces himself as Daniel Grady. Jack remembers, from the scrapbook and from his interview with the manager, that Grady was the former caretaker, who murdered his wife and two daughters. Grady denies having ever been the caretaker, or having killed his family. His wife, he says, is at work in the kitchen, and his daughters are asleep. You are the caretaker, sir. I should know, sir. I've always been here, and you have always been here, sir.

Employing polite euphemisms for murder, Grady suggests to Jack that he must discipline and correct Wendy and Danny. A man who cannot control his family, he says, is greatly to be pitied. Jack's thoughtful silence is ominous.

Suddenly, the bandleader speaks into the microphone. He says the midnight hour is upon them. He pulls off his mask, and we see that his face is hideously covered with pustules erupting on his skin, and droplets of blood springing from his forehead.

When the camera cuts back to Jack, the ballroom is empty. The camera pans around and we see that the entire room is deserted. No evidence of the festivities remains.

At Miami airport, Hallorann's flight is announced.



Jack walks to the manager's office, unscrews four screws from the back of the CB radio, removes a component and puts it in his pocket. Then he screws the back of the radio together, leaving two screws lying on the table.

He walks through the lobby and out the back door of the hotel, shivering in the freezing dawn. He reaches into his pocket, fishes out the component and tosses it into a snowdrift. Wendy, you bitch, he says softly, you'll have to get up a little earlier than that, my dear.

At this very moment, Danny suddenly sits bolt upright, out of a deep sleep, and looks around him in fright. Then he has vision No. 3.

More fragments of murder and mayhem, which this time show Jack doing something awful in the kitchen.

When Danny comes back to reality, Tony tells him that Daddy is going to kill him, and Mommy, too. Danny tells Tony not to say such horrible things, but then he starts to cry, softly. Tony says it's true.

Jack walks to the Snowcat garage, lifts the engine cowling, removes the distributor cap and throws it outside into a deep snow bank.

In mid-flight, Halloran stares blankly at the back of the seat in front of him, and doesn't at first hear the stewardess ask him if he wants breakfast. He says no. He asks the stewardess what time they will arrive at Denver.



It is early morning. Danny sits on the floor of Wendy's room, in his bathrobe, playing with his cars. Wendy tells him to get dressed, that she is going out for a few minutes, and when she returns they will go to the kitchen and have breakfast.

Danny asks where Jack is. Wendy says that he is working. When Danny says that he hasn't heard any typing for a long time, Wendy disguises her concern with an evasive answer:

At the Hertz desk in Denver airport, Hallorann fills out a rent-a-car form while talking into a telephone cradled on his shoulder. He speaks to Larry Durkin at the Conoco garage in Sidewinder, and arranges for a Snowcat to be waiting for him. He estimates that it will take him four to five hours to get to Sidewinder because of the hazardous highway conditions.



Wendy walks apprehensively through the lobby to the manager's office, and calls out to make sure Jack isn't in there. She enters the office and discovers the radio has been tampered with and doesn't work. In the midst of some rather extraordinary goings on, the idea that Jack would deliberately disable the radio to avoid leaving the hotel is almost more than she can believe. She walks to the lounge, looking for him.

Wendy enters the lounge but Jack is not there. She calls his name loudly, several times. She starts to get angry, thinking he is deliberately not answering. She goes over to his table. His manuscript lies in a thick stack next to the typewriter. She snatches up a big handful of pages and throws them on the floor. The pages scatter, float, and settle in a hundred places.

She shouts something at Jack, then stands for a few moments in silence. Then her eye falls on one of the manuscript pages lying at her feet. She picks it up and reads it. ALL WORK AND NO PLAY MAKES JACK A DULL BOY has been typed over and over again, covering the entire page. She stares at it for several seconds, and then begins to move around the room, bending to peer at other pages. They are all covered with the same phrase, typed again and again : ALL WORK AND NO PLAY MAKES JACK A DULL BOY.

"How do you like it?" Jack smiles. Wendy whirls around and sees that he has silently come into the room.

Working himself up slowly, he begins to accuse her again of preposterous treacheries; she has always wanted to destroy him; she wants them to leave the Overlook because she knows that will be the end of him, etc.

The astonished Wendy backs fearfully away from him and up the wide, steep staircase leading to the mezzanine. Jack follows her with a vicious smile, continuing his accusations against her and Danny.

When they almost reach the top of the staircase, Danny rushes into the room, screaming at them to stop. Jack turns around, smiles viciously and says something sinister.

Wendy suddenly rushes down the few steps that still separate them and gives Jack a shove that catches him completely off guard and sends him crashing, end over end, down the long staircase. By the time he hits the bottom he is unconscious. Wendy tells Danny that he must help her put Daddy somewhere where he'll be safe but can't hurt them.

Hallorann driving his Hertz car through the heavy blizzard.

Wendy and Danny drag Jack through the lounge, through a service corridor, through the kitchen and to the larder. Just as they are dragging him inside Jack starts to come to. They manage, just in the nick of time, to get the door closed and lock him in. Jack smashes at the door and makes horrifying threats against them if they don't let him out. Wendy picks up a large, boning knife, takes Danny by the hand and hurries out of the room.

Jack shouts after her, asking where she's going to go now? He fixed the radio, and he fixed the Snowcat. What is she going to do, keep him locked up in there until next May, he laughs, insanely.

Hallorann arrives at the Conoco garage in Sidewinder. Durkin warns him about how bad the weather conditions are and asks him why he wants to make such a damn fool trip. Hallorann rebuffs the well-meant enquiries.

Danny and Wendy are locked in their room. Danny is very upset. Wendy tries to make things easier for him by saying that, though Jack has had a temporary mental breakdown, he doesn't really mean them any harm.

She admits that they have to be careful about the woman Danny saw, in room 217, who, she reasons, is probably some unfortunate crazy person who is somehow hiding in the hotel. However, she is not likely to be dangerous: After all, she has probably been there all the time, and she has never tried to do them any harm. And besides, the rangers will probably realise that they haven't heard from the Overlook for a while, and they'll be along soon to see how they are. But her remarks carry little conviction.

Danny is worried by more than just the woman in room 217. He tells Wendy that Daddy is going to kill them. Wendy says that's impossible because he's locked in the larder and can't get out - and, anyway, he would never dream of hurting them.

Danny insists that Jack is going to kill them, and when Wendy questions him, tells her that Tony told him this. Wendy reminds Danny that Tony is just an imaginary friend and isn't real. Danny insists that Tony is real, and moreover can tell him things before they happen. Wendy takes him in her arms and assures him that nothing is going to happen and that Jack cannot get out of the larder.

Danny asks her what will happen if the woman in 217 lets him out? Wendy had not thought of this possibility.

Hallorann driving the Snowcat up snow-blocked mountain roads.

In the larder, Jack dumps the contents of a large tin of instant coffee on the floor in the corner, and empties his full bladder into it, all the while continuing to rage at Wendy and Danny.

From outside the locked larder, Grady interrupts Jack's rantings and derides him for not being able to control his family. Grady promises to unlock the door if Jack will administer the necessary "chastisement". Jack, now in the full blaze of madness and hate, readily agrees. Grady slides the bolt and opens the door.



In the family quarters, Wendy surreptitiously conceals the large knife in a towel and offers the excuse that she is going out for a few minutes to get them something to eat. Danny pleads with her not to go, warning again that Daddy is going to get out and kill them. His entreaties force Wendy to explain that she is not going out just for food. She is going to get the padlock which is in one of the kitchen drawers, and she plans to put it on the larder door to make sure that no one can let Jack out. She ignores the child's warnings, makes sure he locks the door behind her, and leaves.

In the kitchen, Wendy frantically searches for and finds the padlock and the key. She walks to the larder, the lock in one hand, the knife in the other. She is horrified to see that the bolt has been slid open. Jack's hands suddenly flash into the frame from behind and grab her by the throat.

"Gotcha", he laughs. He begins to throttle her, battering her, face forward, into the larder door. He says, I'm going to bash your brains in. Bash them right to fuck-in. Wendy manages a short backward thrust, and plunges the knife deep into Jack's belly. He screams, and clutches his stomach. She falls to the floor. Jack stands swaying in front of her, a monstrous effigy of himself, covered with blood, screaming. He stumbles forward grotesquely, his hands outstretched for her throat, and collapses a few feet away from her.

Wendy drags herself away from Jack's reach. He starts to crawl after her, "Right behind you, bitch", he gasps.

A dying Jack creeps slowly in pursuit of a battered, nearly unconscious Wendy, the details of which are to be worked out, and which will end in Jack's death.

As he dies, Wendy hears the motor of a Snowcat. She manages to drag herself to her feet and stumbles, in a daze, toward the lobby.

Wendy staggers into the lobby expecting to find the driver of the Snowcat, but finds only the doors to the main entrance open and banging in the wind. Gusts of snow blow into the room.

She calls into the empty recesses of the room. But she hears no sound other than the howling of the wind and the crashing of the door.

Seized by a new, inexplicable terror, she screams again, "Who's there??? Who is it???" Suddenly she thinks of Danny and is horrified to realise that during her ordeal she had completely forgotten him. In a guilty panic, she rushes back to their rooms.

The door to their rooms is open. For an instant Wendy hesitates outside, afraid of what she will find. "Danny?" she calls, and when no one answers, she rushes in and frantically looks through the rooms for the child. He is not there.

We see, somewhere else in the hotel, moving slowly along a corridor, the monstrous and threatening figure that Danny has seen in his visions. But now, for the first time, we are able to recognise that it is Hallorann.

Grady appears from somewhere.

- Good evening, Chef.

- Good evening, Mr. Grady.

- Did you have a pleasant trip?

- Very pleasant indeed, thank you.

- Well then, I won't keep you. You have business.

- Yes.

In the finale, Hallorann will become an appalling figure of lunatic savagery, smashing at walls with an axe and making hideous noises.

Danny will desperately try to elude him, running from place to place, in the large hotel.

The soundtrack will consist of a montage of terrifying sounds: frightful whispers from the hotel which guide Hallorann, the sounds of the howling storm outside, blasts of electronic music, and electronic distortions of Hallorann's thoughts.

From the soundtrack, we will know, and so will Danny, what Hallorann is thinking and where he is heading next. This will make it a bit more difficult for Hallorann to bring the child to ground.

Wendy, armed with the knife, her eyes blazing, her hair flying wildly, her lungs nearly bursting, runs through the rooms and corridors of the hotel calling out for Danny. In her frenzied search for the child, she herself will come to resemble some maddened, demoniacal figure.

She will fling open doors which have not been opened before, and will see hideous apparitions of past evils of the hotel.

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At the conclusion of the chase, as Hallorann has finally cornered Danny, the child cries out: "Stop, Dick! Stop !!!!!" For just a moment, Hallorann is jolted by the psychic power of Danny's terror. At this instant, Wendy will rush howling out of a doorway, stabbing in a frenzy, with her long boning knife, so that the old lady in "Psycho" will look like a pushover in comparison. There will be no question about how she is able to kill a homicidal maniac. She will temporarily have become one herself.

As the dying Halloran falls to the floor, the soundtrack fades away, and the room is left in complete silence but for the wind outside. Wendy picks Danny up and runs out of the room.

The camera does not follow her. It holds for a few seconds on the empty room. Then it begins to move slowly towards Jack's writing table. The scrapbook still lies open upon it.

We see a page with a glossy photograph pasted on it. It was taken in the crowded ballroom of the hotel. Men and women, dressed in evening clothes, have been carefully arranged at their tables, and sit posed looking into the camera lens.

Behind them, a large silk banner reads "HAPPY 1919".

The camera begins to track in closer to the photograph until it is so close that it frames in on one man - it is Jack! The camera holds on his smiling face for some time.

Then we hear the sound outside of the Snowcat starting up and driving away.

Then we hear the sound of a dance band playing Thirties' music, echoing through the hotel.

A man's hand comes into frame, closes the book and takes it away. We hear his footsteps walking away.

Fade out.



Fade in this title on to black: "The Overlook Hotel would survive this tragedy, as it had so many others. It is still open each year from May 20th to September 20th. It is closed in the winter."

The End