

"THE SHINING."

Post Production Script.

A STANLEY KUBRICK FILM

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"THE SHINING."

EXT. COLORADO MOUNTAIN (U.S.A.) - DAY - L.S.

Lake and Mountains. CAMERA TRACKS FORWARD past island in lake.

DISSOLVE TO:

EXT. ROAD - DAY - L.S.

High Angle V.W. Car moving along road - CAMERA TILTS UP with it.

CUT TO:

EXT. COLORADO MOUNTAINS & ROAD - DAY - L.S.

Mountains and Road - V.W. Car moves away along road - CAMERA TRACKS after it.

CUT TO:

L.S. V.W. Car moving away along road - CAMERA TRACKS after it and passes car - TRACKING FORWARD to Mountains in b.g.

CUT TO:

M.L.S. High Angle V.W. Car moves away along road - CAMERA TILTS UP with it. Car goes into tunnel and comes out other side. CAMERA TRACKS after car.

CUT TO:

L.S. V.W. Car moves along road. CAMERA TRACKS after it.

Mountains in b.g.

CUT TO:

L.S. High Angle V.W. Car moving away along road. Mountain in b.g. CAMERA TRACKS after car.

CUT TO:

L.S. Mountain - CAMERA TRACKS IN on Hotel.

CUT TO:

Black Frames.

THE INTERVIEW.

CUT TO:

2.

INT. OVERLOOK HOTEL/LOBBY - DAY - M.L.S.

Jack walks L-R across Lobby. CAMERA TRACKS BACK & PANS with him to RECEPTIONIST behind desk.

JACK

Hi, I've got an appointment with Mr. Ullman. My name is Jack Torrance.

RECEPTIONIST

His office is the first door on the left.

JACK

Thank you.

JACK moves away R-L. CAMERA PANS with him and TRACKS IN after him through Secretary's office to open door of ULLMAN's office - revealing ULLMAN seated at desk with SECRETARY standing beside him.

JACK

Mr. Ullman?

ULLMAN

Yes?

JACK

I'm Jack Torrance.

ULLMAN

Oh, well - come on in Jack.

ULLMAN stands up and hands book to SECRETARY, walking round side of desk. JACK moves into office. CAMERA TRACKS IN after him. He shakes hands with ULLMAN.

ULLMAN

Very nice to meet you.

JACK

Nice to meet you, Mr. Ullman.

ULLMAN points to SECRETARY.

ULLMAN

This is my secretary, Susie.

SECRETARY

Hallo.

JACK

Susie, how do you do?

3.

ULLMAN

Have any trouble finding us?

JACK

Oh, no problem at all. I made the trip in three and a half hours.

ULLMAN

Well, that's very good time, very good. Please sit down a minute.

ULLMAN points to chair cam.R. JACK sits cam.R.f.g. ULLMAN walks behind desk.

ULLMAN

Jack, just make yourself at home. Would you like some coffee?

JACK

Well, if you are going to have some, I wouldn't mind. Thanks.

ULLMAN

Susie.

SECRETARY

Sure.

ULLMAN

Oh, and would you ask Bill Watson to join us?

SECRETARY

Yes, I will.

ULLMAN sits behind desk. SUSIE walks forward to R.f.g.

DISSOLVE TO:

EXT. APARTMENT BUILDING/BOULDER - DAY - L.S.

Apartment Building - cars parked in front of it. Mountain in b.g. CAMERA TRACKS IN on Apartment Building.

CUT TO:

INT. JACK & WENDY'S APARTMENT IN BOULDER (USA) / LIVING ROOM - DAY - M.L.S.

DANNY is sitting at table eating a sandwich. WENDY sitting cam.R reading book.

DANNY

Mom...

4.

WENDY

Yeah.

DANNY

Do you really want to go and live in that hotel for the winter?

WENDY

Sure, Danny, it will be lots of fun.

DANNY

Yeah, I guess so. Anyway, there's hardly anybody to play with around

here.

WENDY

Yeah, I know. It always takes a little time to make new friends.

CUT TO:

M.S. DANNY eating sandwich.

DANNY

Yeah, I guess so.

CUT TO:

M.S. WENDY

WENDY

What about Tony? He's looking forward to the hotel, I bet.

CUT TO:

M.S. DANNY while eating sandwich wiggles forefinger of his L.hand and speaks with different voice.

TONY

NO, I ain't Mrs. Torrance.

CUT TO:

M.S. WENDY

WENDY

Oh come on, Tony. Don't be silly.

CUT TO:

M.S. DANNY wiggles forefinger of L.hand and speaks with different voice.

5.

TONY

I don't want to go there, Mrs. Torrance.

CUT TO:

M.S. WENDY

WENDY

Well, how come you don't want to go?

CUT TO:

M.S. DANNY wiggles forefinger of L.hand and speaks with different voice.

TONY

I just don't.

CUT TO:

M.S. WENDY.

WENDY

Well, let's just wait and see. We're all gonna have a real good time.

DISSOLVE TO:

INT. OVERLOOK HOTEL/ULLMAN'S OFFICE - DAY - M.L.S.

JACK over ULLMAN seated at desk. BILL WATSON enter office.  
JACK rises and shakes hands with him.

ULLMAN  
Bill, I'd like you to meet Jack  
Torrance.

WATSON  
How do you do?

JACK  
Bill, how do you do?

WATSON  
Pleased to meet you.

JACK  
Pleasure to meet you.

ULLMAN  
Grab a chair Bill, and join in.

6.

WATSON & JACK sit down.

ULLMAN  
Jack is going to take care of the  
Overlook for this winter. I would  
like you to take him around the  
place as soon as we are through.

WATSON  
Fine.

ULLMAN  
Jack is a schoolteacher.

CUT TO:

M.C.S. JACK.

JACK  
Eh - formerly a school-teacher.

WATSON (OFF)  
What line of work are you in now?

JACK  
I'm a writer um... Teaching has  
been more or less a way of making  
ends meet.

CUT TO:

M.C.S. WATSON.

WATSON  
Well this ought to be quite a  
change for you.

CUT TO:

M.C.S. JACK

JACK  
Well, I'm looking for a change.

ULLMAN (OFF)  
Our people in Denver recommended  
Jack very highly, and, for once, I  
agree with them.

CUT TO:

M.S. ULLMAN

7.

ULLMAN

Let's see, where were we? Yes. I was about to explain that eh... our season here runs from oh May 15th to October 30th and then we close down completely until the following May.

CUT TO:

M.C.S. JACK

JACK

Do you mind if I ask why you do that? It seems to me that the skiing up here would be fantastic.

ULLMAN (OFF)

Oh, it sure would be

CUT TO:

M.S. ULLMAN

ULLMAN (CONT'D)

but the problem is the enormous cost it would be to keep the road to the Sidewinder open. It's a... It's a 25 mile stretch of road - gets an average of 20 feet of snow during the winter, and there's just no way to make it economically feasible to keep it clear. When the place was built in 1907, there was very little interest in winter sports, and this site was chosen for its seclusion and scenic beauty.

CUT TO:

M.L.S. ULLMAN over WATSON &amp; JACK.

JACK

Well, it's certainly got plenty of that.

JACK laughs.

ULLMAN

That's right. And did they give you any idea in Denver about what the job entails?

8.

JACK

Only in a very general way.

ULLMAN

Well...

CUT TO:

M.S. ULLMAN

ULLMAN (CONT'D)

...the winters can be fantastically

cruel, and the basic idea is to...to cope with the very costly damage and depreciation which can occur. And this consists mainly of running the boiler, heating different parts of the hotel on a daily rotating basis, repairing damage as it occurs and doing repairs, so that the elements can't get a foothold.

CUT TO:

M.C.S. JACK

JACK  
Well, that sounds fine to me.

ULLMAN grunts off.

CUT TO:

M.S. ULLMAN

ULLMAN  
Physically, it's not a very demanding job. The only thing that can get a bit trying up here during the winter is eh... the tremendous sense of isolation.

CUT TO:

M.C.S. JACK

JACK  
Well, that just happens to be exactly what I'm looking for. I'm eh... I'm outlining a new writing project, and eh...  
(MORE)

9.

JACK (CONT'D)  
five months of peace is just what I want.

CUT TO:

M.S. ULLMAN

ULLMAN  
That's very good Jack, because eh... for some people eh solitude and isolation...

CUT TO:

M.C.S. JACK.

ULLMAN (OFF) (CONT'D)  
can of itself be a problem.

JACK  
Not for me.

CUT TO:

M.S. ULLMAN.

ULLMAN  
How about your wife and son? How do you think they'll take to it?

CUT TO:

M.C.S. JACK.

JACK  
They'll love it.

ULLMAN (OFF)  
Great...

CUT TO:

M.S. ULLMAN

ULLMAN  
Well, before I turn you over to  
Bill, there is one other thing I  
think we should talk about. I  
don't want to sound melodramatic,  
but it is something that's...  
(MORE)

10.

ULLMAN (CONT'D)  
been known to give a few people  
second thoughts about the job.

CUT TO:

M.C.S. JACK

JACK  
I'm intrigued.

CUT TO:

M.S. ULLMAN.

ULLMAN  
I don't suppose they eh told you  
anything in Denver about the  
tragedy we had up here during the  
winter of 1970?

CUT TO:

M.C.S. JACK shakes his head.

JACK  
I don't believe they did.

CUT TO:

M.S. BILL WATSON.

ULLMAN (OFF)  
Well, my predecessor in this job

CUT TO:

M.S. ULLMAN.

ULLMAN (CONT'D)  
hired a man named Charles Grady, as  
the winter caretaker. He came up  
here with his wife and two little  
girls of about eight or ten. And  
he had a good employment record,  
good references and from what I've  
been told, I mean, he seemed like a  
completely normal individual. But  
at some point during the winter, he



must have suffered some kind of a  
complete mental breakdown.

(MORE)

11.

ULLMAN (CONT'D)

He ran amok and eh... killed his  
family with an axe,

CUT TO:

M.C.S. JACK

ULLMAN (OFF) (CONT'D)

stacked them neatly in one of the  
rooms in the West Wing, and then he  
um... then he put eh both barrels  
of his shotgun in his mouth.

CUT TO:

M.S. ULLMAN sitting behind desk.

ULLMAN (CONT'D)

The police eh... they thought that  
it was what the old-timers used to  
call cabin-fever, a kind of  
claustrophobic reaction which can  
occur when people are

CUT TO:

M.C.S. JACK

ULLMAN (OFF) (CONT'D)

shut in together over long periods  
of time.

JACK

Well, that is eh quite a story.

CUT TO:

M.S. ULLMAN laughs.

ULLMAN

Yes, it is. Oh, it's still hard  
for me to believe that it actually  
happened here, but it did and eh...  
I think you can appreciate why I  
wanted to tell you about it.

CUT TO:

M.C.S. JACK.

12.

JACK

Ah, I certainly can, and eh... I  
also understand why your people in  
Denver left it for you to tell me.

JACK laughs.

CUT TO:

U.S. ULLMAN laughing.

ULLMAN

Well, obviously some people can be

CUT TO:

M.C.S. JACK.

ULLMAN (OFF) (CONT'D)  
put off by the idea of staying  
alone in a place where something  
like that actually happened.

JACK  
Well, you can rest assured Mr.  
Ullman, that's not going to happen  
with me, and eg as far as my wife  
is concerned, I am sure she'll be  
absolutely fascinated when I tell  
her about it. She's a confirmed  
ghost story and horror film addict.

DISSOLVE TO:

INT. BOULDER APARTMENT/BATHROOM - DAY - M.S.

Shooting through open door - DANNY standing on stool at basin.

DANNY  
Tony, do you think Daddy will get  
the job?

TONY (OFF)  
Yeah, he did. He's gonna phone  
Wendy up in a few minutes to tell  
her.

CUT TO:

INT. BOULDER KITCHEN/LIVING ROOM - DAY - M.S.

WENDY back to camera washing dishes at sink. PHONE RINGS  
OFF. She dries her hand and puts carton in fridge. Then  
moves L-R into Living Room - CAMERA PANS with her.

13.

She picks up telephone receiver.

WENDY  
(into phone)  
Hello.

CUT TO:

INT. HOTEL - LOBBY - DAY - M.L.S.

JACK leaning on counter at reception desk, speaking into phone.

JACK  
(into phone)  
Hi, babe.

WENDY  
(over phone)  
Hi, hon. How's it going?

JACK  
(into phone)  
Great. Look, I'm at the hotel and  
I still have an awful lot to go  
through. I don't think I can get  
home before nine or ten.

CUT TO:

INT. BOULDER APARTMENT/LIVING ROOM - DAY - M.S.

WENDY sitting on back of chair phone to ear.

WENDY  
(into phone)  
Sounds like you got the job?

CUT TO:

INT. HOTEL - LOBBY - DAY - M.L.S.

JACK leaning on reception desk with phone to ear.

JACK  
(into phone)  
Right it's a beautiful place. You  
and Danny are gonna love it.

INT. BOULDER APARTMENT/BATHROOM - DAY - M.S.

DANNY standing on stool by basin. He is reflected in mirror.  
CAMERA TRACKS IN on his reflection in mirror.

14.

DANNY  
Tony, why don't you want to go to  
the hotel?

DANNY wiggles forefinger.

TONY (OFF)  
I don't know.

DANNY  
You do too know, now come on tell me.

DANNY wiggles forefinger.

TONY (OFF)  
I don't want to.

DANNY  
Please...

DANNY wiggles forefinger.

TONY (OFF)  
No.

DANNY  
Now Tony, tell me.

CUT TO:

INT. HOTEL - LOBBY - M.L.S.

Shooting towards doors of lifts. Blood gushes in from  
L.side of lift and in from corridors L. and R. of lift  
doors - surging towards camera.

CUT TO:

INT. HOTEL/CORRIDOR - M.S.

Two Little GRADY girls holding hands.

CUT TO:

INT. HOTEL/LOBBY - M.L.S.

Blood gushing in from corridors L-R of lift doors and  
surging towards camera.

CUT TO:

15.

INT. BOULDER APARTMENT - M.C.S.

DANNY screaming.

CUT TO:

INT. HOTEL/LOBBY - M.L.S.

Blood gushing in from corridors L-R of lift doors and surging forward. The blood gushes up into camera lens causing black out.

DOCTOR (OFF)

Now hold your eyes still so that I can see.

CUT TO:

INT. BOULDER APARTMENT/DANNY'S BEDROOM - DAY - M.S.

DOCTOR bending over DANNY lying on top of his bed. She is examining his eyes. WENDY standing at foot of bed.

DOCTOR

That's good, now the other one.  
Good boy.

DOCTOR straightens up. She puts instrument away in case and closes it. Then she sits on bed beside DANNY.

DOCTOR

Now Danny, when you were brushing your teeth, do you remember if you smelled anything funny, or saw any bright flashing lights, or anything at all strange?

CUT TO:

M.C.S. DANNY.

DANNY

No.

DOCTOR (OFF)

Do you remember when you were brushing your teeth?

DANNY

Yes.

CUT TO:

16.

M.S. DOCTOR sitting on bed beside DANNY. WENDY standing at foot of bed.

DOCTOR

What's the next thing you remember after you were brushing your teeth?

CUT TO:

M.C.S. DANNY.

DANNY

Mommy saying, 'Wake up, wake up, wake up Danny, wake up.'

CUT TO:

M.S. DOCTOR sitting on bed beside DANNY. WENDY standing at foot of bed.

DOCTOR  
Now Danny, can you remember what  
you were doing just before you  
started brushing your teeth?

CUT TO:

M.C.S. DANNY

DANNY  
Talking to Tony.

CUT TO:

M.C.S. DOCTOR

DOCTOR  
Is Tony one of your animals?

CUT TO:

M.C.S. DANNY

DANNY  
No. It's the little boy that lives  
in my mouth.

CUT TO:

M.C.S. WENDY

WENDY  
Tony is his imaginary friend.

17.

DOCTOR (OFF)  
Oh,

CUT TO:

M.C.S. DOCTOR

DOCTOR (CONT'D)  
if you were to open your mouth now,  
could I see Tony?

CUT TO:

M.C.S. DANNY

DANNY  
No.

CUT TO:

M.C.S. DOCTOR

DOCTOR  
Why not?

CUT TO:

M.C.S. DANNY

DANNY  
Because he hides.

CUT TO:

M.C.S. DOCTOR

DOCTOR  
Where does he go?

CUT TO:

M.C.S. DANNY

DANNY  
To my stomach.

CUT TO:

M.C.S. DOCTOR

DOCTOR  
Does Tony ever tell you to do things?

M.C.S. DANNY

18.

DANNY  
I don't want to talk about Tony  
anymore.

CUT TO:

M.S. DOCTOR sitting on bed beside DANNY. She pats his leg  
and stands up. WENDY at foot of bed.

DOCTOR  
Okay. That's fine. All right Danny.

DOCTOR puts case and stethoscope in her shoulder bag.

DOCTOR  
Now I'm going to ask you to do me a  
favor, and stay quietly in bed for  
the rest of the day. Okay?

DANNY  
Do I have to?

DOCTOR  
Yes, I'd like you to.

WENDY  
We're just going to go into one of  
the other rooms for a few minutes  
and talk - then I'll come back and  
check on you, okay?

DANNY  
Okay.

DOCTOR  
Goodbye.

WENDY & DOCTOR move R-L to open door. DOCTOR goes into the  
corridor.

CUT TO:

INT. CORRIDOR/LIVING ROOM - DAY - M.S.

DOCTOR standing in corridor. WENDY moves out of DANNY's  
room and closes the door. She turns to DOCTOR.

WENDY  
Shall we go into the living room?

DOCTOR

Yes.

19.

DOCTOR & WENDY walk forward along the corridor - CAMERA TRACKS BACK before them and PANS R-L with them to Living Room. WENDY points to sofa.

WENDY

Please...

DOCTOR

Thank you.

DOCTOR moves to sofa and sits down - WENDY sits in chair cam.R.

DOCTOR

Mrs. Torrance, I don't think you have anything to worry about. I'm quite sure there is nothing physically wrong with Danny.

CUT TO:

M.C.S. WENDY.

WENDY

Oh, yeah. Oh, yeah, he seems absolutely fine now, but you should have seen him.

CUT TO:

M.S. DOCTOR over WENDY. DOCTOR leans back on sofa.

DOCTOR

Oh I know. Kids can scare you to death, but believe me these episodes are not at all uncommon, and they look much worse than they are.

CUT TO:

M.S. WENDY over DOCTOR.

WENDY

But eh what was the matter with him?

DOCTOR

Mrs. Torrance, most of the time these episodes with kids are never explained. They are brought on by emotional factors, and they rarely occur again.

CUT TO:

20.

M.S. DOCTOR.

DOCTOR

They're more akin to auto-hypnosis, a kind of self induced trance. If it re-occurs which I doubt

CUT TO:

M.S. WENDY takes cigarette out of packet.

DOCTOR (OFF) (CONT'D)  
you can always think about having  
some tests done.

WENDY holds cigarette packet out towards DOCTOR.

DOCTOR (OFF)  
No thank you.

She puts packet down on table.

WENDY  
Oh, I'm...I'm sure you're right.

She lights cigarette from lighter.

CUT TO:

M.S. DOCTOR.

DOCTOR  
Have you been in Boulder long, Mrs.  
Torrance?

CUT TO:

M.C.S. WENDY.

WENDY  
Only about three months. Eh we're  
from Vermont. My husband was  
teaching school there.

CUT TO:

M.S. DOCTOR

DOCTOR  
Did the appearance of Danny's  
imaginary friend...?

CUT TO:

21.

M.S. WENDY over DOCTOR.

WENDY  
Tony.

DOCTOR  
Did Tony's first appearance happen  
to coincide with your arrival here?

CUT TO:

M.C.S. WENDY

WENDY  
No, um let's see I guess Danny  
started talkin to Tony about the  
time we put him into nursery school.

CUT TO:

M.S. DOCTOR over WENDY.

DOCTOR  
Did he adjust well to school?

CUT TO:

M.C.S. WENDY - she shakes her head.



WENDY

No. He didn't like it too much at first, and then he had an injury, so we kept him out for a while, and, yeah, I...I guess that's about the time when I first noticed that he was talking to Tony.

CUT TO:

M.S. DOCTOR over WENDY.

DOCTOR

What sort of injury did he have?

CUT TO:

M.C.S. WENDY

WENDY

Ah he dislocated his shoulder.

WENDY inhales.

22.

DOCTOR (OFF)

How did he manage to do that?

WENDY

Well it's just one of those things. You know... purely an accident, um. My husband had oh... been drinking, and he came home about three hours late, so he wasn't exactly in the greatest mood that night. And well Danny had scattered some of his school papers all over the room... and my husband grabbed his arm, you know, and pulled him away from them. It's...it's just the sort of thing you do a hundred times with a child - you know, in a park or on the streets - but on this particular occasion my husband just... used too much strength and he injured Danny's arm.

CUT TO:

M.S. DOCTOR

WENDY (OFF) (CONT'D)

Anyway, something good did come out of it all because he said:

CUT TO:

M.C.S. WENDY

WENDY (CONT'D)

"Wendy, I'm never gonna touch another drop and if I do you can leave me", and he didn't and he hasn't had any alcohol in eh five months.

CUT TO:

BLACK FRAMES.

Superimposed Title over:

CLOSING DAY.

CUT TO:

23.

EXT. COLORADO MOUNTAINS - DAY - L.S.

High Angle Trees on side of Mountain - CAMERA TRACKS FORWARD  
over them to Jack's car moving away along road.

CUT TO:

INT. JACK'S CAR - DAY - M.S.

WENDY sitting beside JACK as he drives along Mountain Road.  
DANNY, between them, is leaning on backs of their seats.  
WENDY yawns.

WENDY

Boy, we must be really high up.  
The air feels so different.

JACK

Uh...huh.

DANNY

Dad?

JACK

Yes?

DANNY

I'm hungry.

JACK

Well you should have eaten your  
breakfast.

WENDY

We'll get something as soon as we  
get to the hotel, okay?

DANNY

Okay, Mom.

WENDY

Hey, wasn't it around here that the  
Donner party got snowbound?

JACK

I think that was farther west in  
the Sierras.

DANNY

What was the Donner party?

24.

JACK

There were a party of settlers in  
the covered wagon times. They got  
snowbound one winter in the  
mountains. They had to resort to  
cannibalism in order to stay alive.

DANNY

You mean they ate each other up?

JACK

They had to, in order to survive.

WENDY

Jack...

DANNY

Don't worry, Mom. I know all about cannabilism, I saw it on T.V.

JACK

See, it's okay. He saw it all on the television.

DISSOLVE TO:

EXT. COLORADO MOUNTAINS - DAY - L.S.

High Angle JACK's car moving away along road on side of mountain - CAMERA TRACKS after it.

CUT TO:

EXT. OVERLOOK HOTEL - DAY - L.S.

Cars parked in front of Hotel.

CUT TO:

INT. OVERLOOK HOTEL/LOBBY - M.L.S.

Man cleaning floor. CAMERA TRACKS L-R. WATSON & ULLMAN walk forward from b.g.

ULLMAN

What time does the plane leave?

WATSON

Eight thirty.

ULLMAN

Well, that still gives up plenty of time to go over everything first.

25.

Two Girls carrying luggage enter cam.R and walk away to b.g.

GIRLS

Goodbye Mr. Ullman.

ULLMAN

Goodbye.

ULLMAN & WATSON walk L-R to JACK sitting in chair.

ULLMAN

Good morning Jack. I hope you haven't been waiting too long.

JACK

No problem. In fact we had time to grab a bite to eat.

JACK stands up.

ULLMAN

Good. Glad you made it before they shut down the kitchen. Is your family having a look around?

JACK

No, my son's discovered the games room.

ULLMAN

Oh... Has your luggage been brought in?

JACK points to luggage.

JACK

Right there.

ULLMAN

Oh fine. Well in view of all the ground that we to cover today, I suggest we go and have a quick look at your apartment and then get started straight away.

ULLMAN turns to WATSON.

ULLMAN

Bill, would you have the Torrances' things brought in their apartment.

WATSON

Fine.

26.

WATSON walks out cam.L.

JACK

I'd better collect my family first.

ULLMAN

Oh...

ULLMAN laughs and they move out cam.L.

DISSOLVE TO:

INT. HOTEL/COLORADO LOUNGE - DAY - M.L.S.

ULLMAN, followed by WENDY, JACK & WATSON, moves out of lift cam.R. They walk R-L across Lounge. CAMERA TRACKS with them.

ULLMAN

This is our Colorado Lounge.

WENDY

Oh, it's beautiful.

(to Jack)

My God, this place is fantastic, isn't it hon?

JACK

Sure is.

WENDY

God, I've never seen anything like this before. Are all of these Indian designs authentic?

ULLMAN

Yes, I believe they are based mainly on Navajo and Apache motifs.

WENDY

Oh well they're really gorgeous. As a matter of fact this is probably the most gorgeous hotel I've ever seen.

ULLMAN laughs.

ULLMAN

Oh this old place has had an illustrious past. In its heyday it was one of the stopping places for the jet set,

They reach corner and turn, walking towards camera.

27.

ULLMAN (CONT'D)  
even before anybody knew what a jet  
set was. We've had four presidents  
who stayed here, lots of movie stars.

WENDY  
Royalty?

ULLMAN  
All the best people.

CUT TO:

INT. HOTEL GAMES ROOM - DAY - M.C.S.

DANNY throwing darts - CAMERA TRACKS BACK & PANS L-R with  
him as he walks to the dartboard. He climbs up on chair and  
pulls two darts out. He looks cam.L. CAMERA ZOOMS IN on him.

CUT TO:

M.S. Two GRADY girls, holding hands, standing near open door.

CUT TO:

M.C.S. DANNY.

CUT TO:

M.S. Two GRADY girls, holding hands. They look at one  
another, then turn and exit out through open doorway.

CUT TO:

M.C.S. DANNY.

CUT TO:

INT. HOTEL/CARETAKER'S APARTMENT CORRIDOR - DAY - M.S.

ULLMAN leads WENDY & JACK forward along corridor to  
Caretaker's Apartment.

ULLMAN  
This is the staff wing of the hotel.  
None of the other bedrooms are  
heated during the winter.

WENDY  
Oh!

Two Girls carrying bags enter from cam.L.

28.

GIRLS  
Goodbye Mr. Ullman.

ULLMAN  
Goodbye girls.

ULLMAN waves to Girls and moves cam.R into JACK's apartment.  
WENDY & JACK follow him.

ULLMAN  
And here are your quarters.

CUT TO:

INT. HOTEL/JACK'S APARTMENT - DAY - M.S.

ULLMAN, followed by WENDY and JACK, move up steps. ULLMAN points to open door cam.R.

ULLMAN  
Living Room, bedroom, bathroom, and  
a small bedroom for your son.

JACK leans forward and looks in small bedroom cam.L. He turns and looks cam.R. at ULLMAN.

JACK  
Perfect for a child.

WENDY  
Yeah.

ULLMAN  
Yes.

They move into apartment. JACK & WENDY move away through living room into bedroom - CAMERA TRACKS FORWARD after them.

ULLMAN (OFF)  
Well the place is very nicely self-  
contained, easy to keep.

JACK feels bed.

JACK  
Cosy.

JACK & WENDY move away and enter bathroom - CAMERA TRACKS after them.

29.

ULLMAN (OFF)  
Yes, very cosy for a family, and if  
you feel like spreading out you  
have the rest of the hotel to move  
around in.

JACK  
Well, it's very... homely.

WENDY  
Yeah.

DISSOLVE TO:

EXT. HOTEL/THE MAZE - DAY - L.S.

ULLMAN leading WENDY, JACK & WATSON R-L along outside of Maze. CAMERA TRACKS & PANS with them.

ULLMAN  
This is our famous hedge maze.  
It's quite an attraction around  
here. The walls are thirteen feet  
high and the hedges are about as  
old as the hotel itself. It's a  
lot of fun,

They walk from end of Maze towards Hotel in b.g.

ULLMAN (CONT'D)  
but I wouldn't go in there unless I  
had an hour to spare to find my way  
out.

Laughter.

WENDY

When was the Overlook built?

CUT TO:

M.L.S. ULLMAN leads WENDY, JACK & WATSON L-R along front of Hotel - CAMERA TRACKS with them.

ULLMAN

Ah... construction started in 1907.  
It was finished in 1909. The site  
is supposed to be located on an  
Indian burial ground, and I believe  
they actually had to repel a few  
Indian attacks as they were building  
it.

ULLMAN points to red Snowcat at entrance of garage.

30.

ULLMAN

That's our Snowcat. Can you both  
drive a car?

JACK & WENDY

(together)

Yes.

They walk towards SNOWCAT.

ULLMAN

That's fine because basically the  
Snowcat operates very much like a  
car and it won't take you long to  
get the hang of it.

DISSOLVE TO:

INT. HOTEL BALLROOM/CORRIDOR - DAY - M.S.

ULLMAN, JACK, WATSON & WENDY walk forward along corridor -  
CAMERA TRACKS BACK before them.

ULLMAN

As a matter of fact we eh...  
brought a decorator in from Chicago  
just last year to refurbish this  
part of the hotel.

WENDY

Oh well he sure did a beautiful job.  
Pink and gold are my favorite colors.

ULLMAN leads WENDY, JACK & WATSON L-R into Gold Ballroom -  
CAMERA TRACKS with them. Men in b.g. cleaning Ballroom.

ULLMAN

Oh...well this is our gold ballroom.

WENDY

Oh, I'll say.

ULLMAN leads them L-R across Ballroom to closed bar.

ULLMAN

We can accommodate up to three  
hundred people here very comfortably.

WENDY

Boy, I bet you we could really have  
a good party in this room, huh hon?

ULLMAN

I'm afraid you're not going to do too well here unless you've brought your own supplies. We always remove all the booze from the premises when we shut down:

He points to shuttered bar.

ULLMAN

that reduces the insurance that we normally have to carry.

DICK HALLORAN walks forward from b.g.

JACK

We don't drink.

ULLMAN laughs.

ULLMAN

Well then, you're in luck.

ULLMAN waves to HALLORAN/

ULLMAN

Oh Dick, come on over and say hello to Mr. and Mrs. Torrance.

HALLORAN

Sure.

ULLMAN

This is Dick Halloran, our Head Chef.

JACK shakes hands with DICK.

JACK

Mr. Halloran, I'm Jack, and this is my wife, Winifred.

HALLORAN

Glad to meet you, Jack.

HALLORAN shakes hands with WENDY.

HALLORAN

Glad to meet you, Winifred.

WENDY

Nice to meet you.

ULLMAN

The Torrances are going to take care of the Overlook for us this winter.

HALLORAN

Oh, that's just great. How do you folks like our hotel so far?

WENDY

Oh it's just wonderful.

WENDY waves out cam.L.

WENDY

Hi Danny!



CUT TO:

INT. HOTEL - BALLROOM - DAY - M.S.

SUSIE holding DANNY's hand. They walk L-R across Ballroom.  
CAMERA TRACKS with them to JACK, HALLORAN, WATSON, WENDY &  
ULLMAN.

SUSIE

I found him outside looking for you.

JACK

(OFF)

Danny, did you get tired

(IN SHOT)

of bombing the universe?

DANNY

Yeah.

WENDY

Danny, come on over here.

DANNY walks L-R from SUSIE to WENDY. WENDY looks at SUSIE.

WENDY

Thanks.

ULLMAN

Thank you, Susie.

SUSIE exits cam.L. ULLMAN turns to HALLORAN.

33.

ULLMAN

Dick, if you're ready to do it now,  
I think it would be a good idea if  
you could show Mrs. Torrance the  
kitchen, while I continue on with  
Jack.

HALLORAN

It will be a pleasure. Right this  
way Mrs. Torrance.

WENDY

Great. See you later, hon.

HALLORAN walks away to b.g. WENDY &amp; DANNY follow him.

JACK

Bye darling.

ULLMAN, JACK &amp; WATSON move out cam.L.

DISSOLVE TO:

INT. HOTEL - KITCHEN - DAY - M.S.

WENDY holding DANNY's hand walks forward into kitchen with  
HALLORAN. CAMERA TRACKS BACK before them.

HALLORAN

Mrs. Torrance, your husband  
introduced you as Winifred. Now  
are you a Winnie or a Freddie?

WENDY

I'm a Wendy.

HALLORAN

Oh Wendy. That's nice. That's the  
prettiest.

WENDY

God. This is the kitchen, huh?

HALLORAN

Yeah, this is it. How do you like it, Danny? Is it big enough for you?

DANNY

Yeah, it's the biggest place I've ever seen.

HALLORAN laughs.

34.

WENDY

Yeah. This whole place is such an enormous maze, I feel I'll have to leave a trail of breadcrumbs every time I come in.

HALLORAN laughs.

HALLORAN

Don't let it get you down Mrs. Torrance - it's big but it still ain't nothing but a kitchen... a lot of the stuff you'll never have to touch.

WENDY

I wouldn't know what to do with it if I did.

HALLORAN

Well one thing for sure, you don't have to worry about food because you folks could eat up here a whole year and never have the same menu twice.

HALLORAN points to cam.L and leans to cam.L taking hold of door handle.

HALLORAN

Now right here is our walk-in freezer.

CUT TO:

INT. HOTEL - FREEZER - DAY - M.S.

HALLORAN opens door and steps into freezer. WENDY & DANNY stand in doorway. HALLORAN points to various items.

HALLORAN

Now this is where we keep all of our meat. You got fifteen rib roasts - thirty ten pound bags of hamburgers. You got twelve-turkeys, two dozen pork roasts and twenty legs of lamb.

(to Danny)

Do you like lamb, Doc?

DANNY

No.

35.

HALLORAN

You don't? Well what's your

favorite food then?

DANNY  
French Fries and Ketchup.

HALLORAN laughs.

HALLORAN  
Well I think we can manage that  
too, Doc. Come along now. Watch  
your step.

HALLORAN points to step by door.

CUT TO:

INT. HOTEL - KITCHEN - DAY - M.S.

DANNY & WENDY, followed by HALLORAN, come out of Freezer.

WENDY  
Mr. Halloran,

HALLORAN closes the door and turns to WENDY.

WENDY (CONT'D)  
how did you know we called him 'Doc'?

HALLORAN, DANNY & WENDY walk forward - CAMERA TRACKS BACK  
with them.

HALLORAN  
Beg pardon?

WENDY  
Doc. You called Danny 'Doc' twice  
just now.

HALLORAN  
I did?

WENDY  
Yeah. We call him Doc sometimes,  
you know, like in the Bugs Bunny  
cartoons. But how did you know that?

HALLORAN  
Well I guess I probably heard you  
call him that.

36.

WENDY  
Well, it's possible, but I honestly  
don't remember calling him that  
since we've been with you.

They all stop walking.

HALLORAN  
Well anyway, he looks like a Doc,  
doesn't he?

HALLORAN bends down to DANNY.

HALLORAN  
(clicks his tongue)  
Me ah - what's up, Doc?

HALLORAN laughs and turns away to door cam.L. He opens door.

HALLORAN  
Now this is the storeroom.

CUT TO:

INT. HOTEL - STOREROOM - DAY - M.S.

HALLORAN moves forward into Storeroom, followed by DANNY & WENDY. Groceries stacked on shelves.

HALLORAN

In here, Mrs. Torrance, is where we keep all the dried goods and the canned goods. We got canned fruits and vegetables; canned fish and meats; hot and cold cereals.

HALLORAN & WENDY move L-R - CAMERA TRACKS with them past shelf in f.g.

HALLORAN

Post Toasties, Cornflakes, Sugar Puffs, Rice Krispies, Oatmeal, Wheatina and Cream of Wheat.

CUT TO:

M.S. DANNY standing by cardboard boxes. CAMERA TRACKS IN on him.

HALLORAN (OFF)

We got a dozen jugs of black molasses, we got sixty boxes of dried milk, thirty twelve pound bags of sugar.

CUT TO:

37.

M.S. HALLORAN talks inaudibly to WENDY, back to camera. CAMERA TRACKS IN on HALLORAN.

HALLORAN

(thought transfer)

How'd you like some ice cream, Doc?

CUT TO:

M.C.S. DANNY.

HALLORAN (OFF)

sociables, finger rolls and seven kinds of what-have-you.

CUT TO:

M.S. HALLORAN & WENDY move R-L to DANNY by open door. CAMERA TRACKS with them.

HALLORAN

Now we got dried peaches, dried apricots, dried raisins and dried prunes.

CUT TO:

INT. HOTEL KITCHEN - DAY - M.S.

HALLORAN, followed by WENDY & DANNY move out of Storeroom cam.R.f.g.

HALLORAN

You know, Mrs. Torrance, you gotta keep regular, if you want to be happy.

HALLORAN laughs as he closes Storeroom door. JACK, ULLMAN & WATSON walk forward from b.g.

ULLMAN

Hi.

WENDY

Hi.

ULLMAN

How're you getting on?

HALLORAN & WENDY

Just fine.

38.

ULLMAN

Dick, can we borrow Mrs. Torrance for a few minutes? We're on our way through to the basement - I promise we won't keep her very long.

HALLORAN

No problem, Mr. Ullman. I was just getting to the ice cream.

HALLORAN leans down to DANNY.

HALLORAN

Do you like ice cream, Doc?

DANNY

Yeah.

HALLORAN laughs.

HALLORAN

I thought you did.

HALLORAN straightens up and looks at JACK.

HALLORAN

You folks don't mind if I give Danny some ice cream, while we're waiting for you?

JACK

Not at all.

WENDY

No, we don't mind.

HALLORAN

Good.

WENDY

Sound good to you, Danny?

DANNY

Yeah.

WENDY

Okay. You behave yourself.

HALLORAN takes hold of DANNY's hand as ULLMAN, JACK, WENDY & WATSON move away to b.g.

HALLORAN

Now what kind of ice cream do you like Doc?

39.

DANNY

Chocolate.

HALLORAN

Chocolate it shall be. Come on son.

HALLORAN & DANNY move out cam.L.

DISSOLVE TO:

INT. HOTEL - GREEN CORRIDOR - DAY - M.S.

ULLMAN, JACK & WENDY - followed by WATSON - move forward.  
CAMERA TRACKS BACK before them.

WENDY

It's amazing how much activity is  
going on today.

ULLMAN

Yes, well the guests and some of  
the staff left yesterday, but the  
last day is always very hectic -  
everybody wants to be on their way  
as early as possible.

They turn corner and walk away along corridor.

ULLMAN

By five o'clock tonight, you'll  
never know anybody was ever here.

WENDY

Just like a ghost ship, huh?

ULLMAN

Yes.

DISSOLVE TO:

INT. HOTEL - KITCHEN - DAY - M.C.S.

HALLORAN looking down cam.R.

HALLORAN

Do you know how I knew your name  
was Doc?

CUT TO:

M.C.S. DANNY over HALLORAN - DANNY looking at HALLORAN.

CUT TO:

40.

M.C.S. HALLORAN

HALLORAN

You know what I'm talking about,  
don't you?

CUT TO:

M.C.S. DANNY over HALLORAN. DANNY looking at HALLORAN.

CUT TO:

M.C.S. HALLORAN

HALLORAN

I can remember when I was a little  
boy, my grandmother and I could

hold conversations entirely without  
ever opening our mouths. She  
called it shining,

CUT TO:

M.C.S. DANNY

HALLORAN (OFF)(CONT'D)  
and for a long time I thought it  
was just the two of us that had the  
shine to us.

CUT TO:

M.C.S. HALLORAN.

HALLORAN  
Just like you probably thought you  
was the only one. But there are  
other folks, though mostly they  
don't know it, or don't believe it.

CUT TO:

M.C.S. DANNY

CUT TO:

M.C.S. HALLORAN

HALLORAN  
How long have you been able to do it?

CUT TO:

M.S. HALLORAN & DANNY sitting at table.

41.

HALLORAN  
Why don't you want to talk about it?

CUT TO:

M.C.S. DANNY

DANNY  
I'm not supposed to.

CUT TO:

M.C.S. HALLORAN

HALLORAN  
Who says you ain't supposed to?

CUT TO:

M.C.S. DANNY

DANNY  
Tony.

CUT TO:

M.C.S. HALLORAN

HALLORAN  
Who's Tony?

CUT TO:

M.C.S. DANNY

DANNY  
Tony's the little boy who lives in  
my mouth.

CUT TO:

M.C.S. HALLORAN

HALLORAN  
Is Tony the one that tells you  
things?

CUT TO:

M.C.S. DANNY

42.

DANNY  
Yes.

CUT TO:

M.C.S. HALLORAN

HALLORAN  
How does he tell you things?

CUT TO:

M.S. HALLORAN & DANNY sitting at table.

DANNY  
It's like I go to sleep, and he  
shows me things but when I wake up,  
I can't remember everything.

CUT TO:

M.C.S. HALLORAN

HALLORAN  
Does your Mum and Dad know about  
Tony?

CUT TO:

M.C.S. DANNY.

DANNY  
Yes.

CUT TO:

M.C.S. HALLORAN

HALLORAN  
Do they know he tell you things?

CUT TO:

M.C.S. HALLORAN

HALLORAN  
Has Tony ever told you anything  
about this place? About the  
Overlook Hotel?

CUT TO:

M.C.S. DANNY over HALLORAN

43.



DANNY

I don't know.

CUT TO:

M.C.S. HALLORAN.

HALLORAN

Now think real hard, Doc. Think.

CUT TO:

M.C.S. DANNY over HALLORAN.

DANNY

Maybe he showed me something.

CUT TO:

M.C.S. HALLORAN.

HALLORAN

Try to think what it was.

CUT TO:

M.C.S. DANNY over HALLORAN.

DANNY

Mr. Halloran, are you scared of  
this place?

CUT TO:

M.S. Shooting across table onto HALLORAN & DANNY.

HALLORAN

No, I'm scared of nothing here.  
It's just that you know some places  
are like people, some shine and  
some don't. I guess you could say  
the Overlook Hotel here has  
something about it that's like  
shining.

DANNY

Is there something bad here?

CUT TO:

M.C.S. HALLORAN.

44.

HALLORAN

Well, you know Doc, when something  
happens it can leave a trace of  
itself behind... say like is  
someone burns toast.

CUT TO:

M.C.S. DANNY

HALLORAN (OFF)

Well, maybe things that happened...  
leave other kinds of traces behind.

CUT TO:

M.C.S. HALLORAN

HALLORAN

Not things that anyone can notice,  
but things that people who shine  
can see. Just like they can see  
things that haven't happened yet.  
Well, sometimes they can see things  
that happened a long time ago... I  
think a lot of things happened  
right here in this particular  
hotel - over the years, and not all  
of them was good.

CUT TO:

M.C.S. DANNY

DANNY

What about Room 237?

CUT TO:

M.C.S. HALLORAN

HALLORAN

Room 237?

CUT TO:

M.C.S. DANNY

DANNY

You're scared of Room 237, ain'tcha?

CUT TO:

M.C.S. HALLORAN

45.

HALLORAN

No I ain't.

CUT TO:

M.C.S. DANNY

DANNY

Mr. Halloran, what is in Room 237?

CUT TO:

M.C.S. HALLORAN

HALLORAN

Nothing. There ain't nothing in  
Room 237, but you ain't got no  
business going in there anyway, so  
stay out! You understand, stay out!

CUT TO:

M.C.S. DANNY.

CUT TO:

BLACK FRAMES.

Superimposition over:

A MONTH LATER

CUT TO:

EXT. OVERLOOK HOTEL - DAY - M.L.S.

Hotel. Mountain in b.g.

CUT TO:

INT. OVERLOOK HOTEL - LOBBY - DAY - M.S.

WENDY pushing trolley forward along corridor. CAMERA TRACKS BACK with her. She turns to cam.L and enters Lobby. CAMERA TRACKS R-L with her across lobby.

CUT TO:

INT. HOTEL - KITCHEN & LOUNGE - DAY - M.S.

DANNY sitting on tricycle. He pedals out of Kitchen into Lounge, across it and back into Kitchen.

46.

CAMERA TRACKS FORWARD after him.

CUT TO:

INT. HOTEL - CORRIDOR TO TORRANCE'S APARTMENT - DAY - M.S.

WENDY enters cam.L pushing trolley. She pushes it forward along corridor. CAMERA PANS L-R with her to door of their Apartment.

CUT TO:

INT. HOTEL - TORRANCE'S APARTMENT - DAY - M.C.S.

JACK asleep in bed, reflected in mirror. CAMERA TRACKS BACK. WENDY enters cam.R carrying tray. She walks forward. CAMERA TRACKS BACK with her. She puts tray down on table.

WENDY  
Good Morning, hon. Your breakfast  
is ready.

JACK  
What time is it?

WENDY  
It's about eleven thirty.

CAMERA TRACKS FORWARD to JACK & WENDY reflected in mirror.

JACK  
Eleven thirty - Jesus!

WENDY  
I guess we've been staying up too  
late.

JACK  
I know it.

JACK sticks his tongue out. WENDY picks up plate and glass of orange juice.

WENDY  
I made 'em just the way you like  
'em, sunny side up.

JACK  
Hmm, nice.

WENDY walks forward to JACK and puts plate down cam.L. She hands him glass of orange juice and he drinks it.

47.

WENDY

It's really pretty outside. How about taking me for a walk after you've finished your breakfast?

JACK

Oh I suppose I oughta try to do some writing first.

He puts empty glass down cam.L and picks up plate of eggs and bacon.

WENDY

Any ideas yet?

JACK

Lots of ideas. No good ones.

WENDY sits down cam.R.

WENDY

Well, something'll come. It's just a matter of settling back into the habit of writing every day.

JACK

Yeah... that's all it is.

JACK starts to eat bacon.

WENDY

It's really nice up here, isn't it?

JACK

I love it. I really do. I've never been this happy, or comfortable anywhere.

CUT TO:

M.C.S. WENDY

WENDY

Yeah. It's amazing how fast you get used to such a big place. I tell you, when we first came up here, I thought it was kinda scarey.

WENDY laughs.

CUT TO:

M.C.S. JACK over WENDY.

48.

JACK

I fell in love with it right away. When I came up here from my interview, it was as though I had been here before. We...we all have moments of deja vu, but this was ridiculous. It was almost as though I knew what was going to be around every corner. Ooohhhh...

WENDY laughs.

DISSOLVE TO:

INT. HOTEL - LOUNGE - DAY - M.S.

Typewriter with sheet of paper in it. CAMERA TRACKS BACK and TILTS UP onto JACK throwing ball against wall.

CUT TO:

M.S. JACK back to camera throwing ball against wall.

DISSOLVE TO:

EXT. HOTEL - MAZE - DAY - M.L.S.

WENDY running after DANNY from Hotel to Maze - CAMERA PANS L-R & TRACKS with them to entrance to Maze.

WENDY

The loser has to keep American clean, how's that?

DANNY

All right.

WENDY

And you're gonna lose. And I'm gonna get you - you better run fast! Look out - I'm coming in close. All right?

DANNY & WENDY run into Maze. CAMERA TRACKS L-R onto plan of Maze on board.

DANNY (OFF)

You'll have to keep America clean.

CUT TO:

49.

INT. MAZE - DAY - M.S.

DANNY & WENDY walking forward in Maze - CAMERA TRACKS BACK before them.

WENDY

Okay Danny, you win. Let's take the rest of this walking, huh?

DANNY

Okay...oh!

WENDY

Give me your hand. Oh, isn't it beautiful.

DANNY

Yeah.

CUT TO:

M.S. WENDY & DANNY backs to camera walking away through Maze - CAMERA TRACKS FORWARD after them.

WENDY

Here's a dead end.

WENDY & DANNY turn at dead end and walk away along Maze. CAMERA TRACKS after them.

DISSOLVE TO:

INT. HOTEL - LOBBY - DAY - M.L.S.

JACK back to camera bounces ball on floor and catches it. Then he throws it away to b.g. He walks away to model of Maze on table by window. CAMERA TRACKS FORWARD after him.

He stops by model and leans on table.

CUT TO:

M.S. Shooting over model of Maze on table to JACK looking down at it.

CUT TO:

M.C.S. JACK looking down.

CUT TO:

EXT. MAZE - DAY - L.S.

High Angle shooting down on Maze. WENDY & DANNY move through it. CAMERA TRACKS DOWN on Maze.

50.

WENDY

Oh what a Maze. Isn't it beautiful.

DANNY

Yeah.

CUT TO:

M.S. DANNY & WENDY walk forward through Maze - CAMERA TRACKS BACK before them.

WENDY

It's so pretty.

DANNY

Yeah.

WENDY

I didn't think it was going to be this big, did you?

DANNY

No.

CUT TO:

BLACK FRAMES.

Superimposition over:

TUESDAY.

CUT TO:

EXT. HOTEL - DUSK - M.L.S.

Hotel. Mountain in b.g.

DISSOLVE TO:

INT. HOTEL - KITCHEN - DUSK - M.C.S.

WENDY's hands taking lid of can. CAMERA TRACKS BACK to table with portable T.V. Set on it. The set is switched on.

WOMAN ANNOUNCER (OFF)

Rutherford was serving a life sentence for his conviction in the 1968 shooting and the search continues in the mountains near Uray today for that missing Aspen woman,

WENDY carries tin to bowl on table.

51.

WOMAN ANNOUNCER (CONT'D)  
twenty-four year old Susan Robertson  
has been missing ten days. She  
disappeared while on a hunting trip  
with her husband. They have good  
weather right now, but they may  
have to call off the search if the  
predicted snowstorm moves in  
tomorrow.

Picture on T.V. Set changes to MAN & WOMAN.

WOMAN ANNOUNCER  
But it's so beautiful here in  
Denver today, it's hard to believe  
a snowstorm could be that close.

MAN ANNOUNCER  
I know. I want to go outside and  
lie in the sun. Yet to our north,  
to our west, it is snowing and  
cold, and it's moving

SOUND OF CLICKS.

MAN ANNOUNCER (CONT'D)  
right here towards Colorado, right  
now as we talk. It's incredible.

WOMAN ANNOUNCER  
I know.

CUT TO:

INT. OVERLOOK HOTEL - CORRIDORS - M.S.

DANNY back to camera on tricycle pedals away along  
corridors - CAMERA TRACKS after him. He looks at door cam.L  
and slows down, stopping.

CUT TO:

M.S. DANNY in f.g. Number 237 on door in b.g.

CUT TO:

M.C.S. DANNY looking at number.

CUT TO:

M.S. DANNY in f.g. Number 237 on door in b.g.

CUT TO:

52.

M.L.S. Corridor. DANNY in f.g. gets off tricycle, and moves  
R-L to door of room 237. He looks up at number - then  
reaches out to door handle and turns it. Door doesn't open.  
He looks up at number.

CUT TO:

M.S. Two GRADY Girls holding hands.

CUT TO:

M.S. DANNY looking up at number on door. He moves L-R to  
his tricycle. CAMERA PANS with him. He sits on tricycle  
and pedals fast away along corridor.

CUT TO:

INT. HOTEL - LOUNGE - NIGHT - M.L.S.

Lounge. JACK sitting back to camera typing at table.  
CAMERA TRACKS FORWARD onto him.

CUT TO:

M.C.S. JACK typing.

CUT TO:

M.L.S. JACK back to camera typing at table in f.g. WENDY enters cam.R.b.g. and walks forward to JACK.

WENDY

Hi, hon. How's it going?

WENDY stops cam.R of him. JACK pulls page from typewriter.

JACK

Fine.

WENDY kisses him.

WENDY

Get a lot written today?

CUT TO:

M.S. JACK looking up cam.L at WENDY.

JACK

Yes.

CUT TO:

M.C.S. WENDY

53.

WENDY

Hey, the weather forecast said it's going to snow tonight.

CUT TO:

M.S. JACK looking up cam.L at WENDY.

JACK

What do you want me to do about it?

CUT TO:

M.C.S. WENDY

WENDY

Ah, come on hon. Don't be so grouchy.

CUT TO:

M.S. JACK looking up cam.L at WENDY.

JACK

I'm not being grouchy. I just want to finish my work.

CUT TO:

M.C.S. WENDY



WENDY

Okay. I understand. I'll come back later on with a couple of sandwiches for you and... maybe you'll let me read something then.

CUT TO:

M.C.S. JACK.

JACK

Wendy,  
(clears throat)  
let me explain something to you. Whenever you come in here and interrupt me, you're breaking my concentration.

JACK hits his forehead with his hand.

JACK (CONT'D)

you're distracting me,

54.

He picks up sheet of paper and tears it up. Then he throws the pieces down.

JACK (CONT'D)

and it will then take me time to get back to where I was, understand?

CUT TO:

M.C.S. WENDY.

WENDY

Yes.

CUT TO:

M.C.S. JACK

JACK

Fine. Now we're going to make a new rule. Whenever I am in here and you hear me typing,

JACK taps typewriter keys.

JACK (CONT'D)

or whether you don't hear me typing, whatever the fuck you hear me doing in here, when I am in here that means that I am working - that means don't come in. Now do you think you can handle that?

CUT TO:

M.C.S. WENDY

WENDY

Yes.

CUT TO:

M.C.S. JACK

JACK

Fine. Why don't you start right now and get the fuck out of here, hmm?

CUT TO:

M.C.S. WENDY.

55.

WENDY

Okay.

CUT TO:

M.L.S. WENDY standing cam.R of JACK back to camera sitting at table. She turns and walks away to b.g. CAMERA TRACKS BACK.

CUT TO:

M.S. JACK starts to type.

CUT TO:

Black Frames.

Superimposition over:

THURSDAY.

CUT TO:

EXT. HOTEL - DAY - M.L.S.

WENDY running R-L being chased by DANNY carrying snowballs. AD LIB SHOUTS & LAUGHTER. CAMERA TRACKS R-L with them past Hotel in b.g.

WENDY

I know you've got some.

CUT TO:

INT. HOTEL - LOUNGE - DAY - M.S.

JACK at window watching WENDY & DANNY playing in the snow. CAMERA TRACKS IN to M.C.S.

CUT TO:

BLACK FRAMES.

Superimposition over:

SATURDAY

CUT TO:

EXT. HOTEL - DAY - M.L.S.

HOTEL in b.g. Trees and snow in f.g.

CUT TO:

56.

INT. HOTEL - LOUNGE - DAY - M.L.S.

High Angle JACK sitting at table in b.g. typing.

CUT TO:

INT. HOTEL - LOBBY &amp; OFFICE - DAY - M.S.

WENDY standing at switchboard with headset on her L.ear and putting plugs into switchboard.

WENDY

Oh no!

WENDY puts socket into various plugs.

WENDY

I knew it!

WENDY puts headset and plug down and turns away from switchboard. She walks R-L to door.

CUT TO:

M.L.S. WENDY walks out of switchboard - round counter and moves forward R-L across Lobby. CAMERA TRACKS BACK before her. She moves R-L into Office. CAMERA PANS with her. She stops at radio set and switches it on. She pulls microphone towards her.

WENDY

(into mike)

This is KDK 12 calling KDK 1.

CUT TO:

INT. RANGER'S OFFICE - M.L.S.

RANGER seated at radio cam.L. MAN standing at filing cabinet cam.R. GIRL seated at desk cam.R.

WENDY (OFF)

(over radio)

KDK 12 to KDK 1.

RANGER

(into mike)

This is KDK 1. We're receiving you.  
Over.

CUT TO:

57.

INT. HOTEL - OFFICE - DAY - M.S.

WENDY picks up microphone.

WENDY

(into mike)

Hi. This is Wendy Torrance at the  
Overlook Hotel.

CUT TO:

INT. RANGER'S OFFICE - DAY - M.S.

RANGER seated at radio speaking into mike.

RANGER

(into mike)

Hi. How are you folks getting on  
up there? Over.

CUT TO:

INT. HOTEL - OFFICE - DAY - M.S.

WENDY, holding mike, seated on cabinet with foot up on desk.

WENDY

(into mike)

Oh we're just fine, but our  
telephones don't seem to be doing

too well. Are the lines down by  
any chance? Over.

CUT TO:

INT. RANGER'S OFFICE - DAY - M.S.

RANGER seated at radio, speaking into mike.

RANGER  
(into mike)  
Yes. Quite a few of them are down,  
due to the storm. Over.

WENDY  
(over radio)  
Any chance of them being repaired  
soon? Over.

RANGER  
(into mike)  
Well, I wouldn't like to say. Most  
winters they stay that way until  
spring. Over.

CUT TO:

58.

INT. HOTEL - OFFICE - DAY - M.S.

WENDY, holding mike, seated on cabinet with foot up on desk.

WENDY  
(into mike)  
Boy, this storm is really something,  
isn't it? Over.

CUT TO:

INT. RANGER'S OFFICE - DAY - M.S.

RANGER sitting at radio - speaking into mike.

RANGER  
(into mike)  
Oh yes. It's one of the worst  
we've had for years. Is there  
anything else we can do for you,  
Mrs. Torrance? Over.

CUT TO:

INT. HOTEL - OFFICE - DAY - M.S.

WENDY holding mike seated on cabinet with foot up on desk.

WENDY  
(into mike)  
I suppose not. Over.

CUT TO:

INT. RANGER'S OFFICE - DAY - M.S.

RANGER seated at radio - speaking into mike.

RANGER  
(into mike)  
Well, if you folks have any problems  
up there just give us a call, and  
Mrs. Torrance.

CUT TO:

INT. HOTEL - OFFICE - DAY - M.S.

WENDY holding mike - seated on cabinet with one foot up on desk.

59.

RANGER

(over radio)

I think it might be a good idea if  
you leave your radio on all the  
time now. Over.

WENDY

(into mike)

Okay. We'll do that. It was real  
nice talking to you. Bye. Over  
and Out.

WENDY puts down mike.

CUT TO:

INT. HOTEL - GREEN CORRIDOR - M.L.S.

DANNY pedals away along corridor on his tricycle. CAMERA  
TRACKS after him. He exits cam.R at the end of corridor.  
CAMERA TRACKS FORWARD along empty corridor.

CUT TO:

INT. HOTEL - CORRIDOR - M.S.

DANNY pedals away along corridor. CAMERA TRACKS after him.  
He turns corner and stops as he sees the two GRADY Girls at  
the end.

CUT TO:

M.C.S. DANNY.

CUT TO:

M.L.S. DANNY back to camera in f.g. The two GRADY Girls at  
end of corridor.

GRADY GIRLS

Hullo, Danny.

CUT TO:

M.C.S. DANNY

GRADY GIRLS (OFF)

Come and play with us.

CUT TO:

M.L.S. DANNY back to camera in f.g. The two GRADY Girls at  
end of corridor.

60.

GRADY GIRLS

Come and play with us, Danny.

CUT TO:

M.S. The two GRADY Girls laying on floor covered with  
bloodstains. Bloodstained axe on floor in f.g. Walls  
covered with bloodstains.

CUT TO:

M.L.S. Two GRADY Girls, holding hands and standing at end of corridor.

GRADY GIRLS

For ever...

CUT TO:

M.S. The two GRADY Girls lying on floor, covered with bloodstains. Bloodstained axe on floor in f.g. Wall covered with bloodstains.

CUT TO:

M.C.S. DANNY reacts.

CUT TO:

M.S. Two GRADY Girls holding hands and standing at end of corridor.

GRADY GIRLS

... and ever...

CUT TO:

M.S. The two GRADY Girls lying on floor covered with bloodstains. Bloodstained axe on floor in f.g. Wall covered with bloodstains.

CUT TO:

M.S. Two GRADY Girls holding hands standing at end of corridor.

GRADY GIRLS

...and ever.

CUT TO:

M.S. Two GRADY Girls lying on floor covered with bloodstains. Bloodstained axe on floor in f.g.

61.

Wall covered with bloodstains.

CUT TO:

M.C.S. DANNY reacts. He puts hands over his eyes. Then he opens his fingers and looks through them.

CUT TO:

M.S. DANNY's P.O.V. Empty corridor.

CUT TO:

M.C.S. DANNY looking through his open fingers. He lowers his hands from his face.

CUT TO:

M.L.S. DANNY back to camera in f.g. in empty corridor.

CUT TO:

M.C.S. DANNY.

DANNY

Tony, I'm scared.

He raises up his R.hand and wiggles his forefinger as he speaks.

TONY

Remember what Mr. Halloran said.  
It's just like pictures in a book,  
Danny. It isn't real.

CUT TO:

BLACK FRAMES.

Superimposition over:

MONDAY.

CUT TO:

INT. OVERLOOK HOTEL - LOBBY - DAY - M.S.

Play on Television set, CAMERA TRACKS BACK from set to reveal WENDY, seated on sofa cam.L, watching set, DANNY seated on floor watching set also cam.R.

DOROTHY

(on T.V.)

Please let me give you some money.

62.

HERMIE

(on T.V.)

Oh I wouldn't think of it.

DOROTHY

(on T.V.)

Well how can I repay you?

HERMIE

(on T.V.)

It's okay, really.

DOROTHY

(on T.V.)

Well I'm going to have some coffee.  
Would you like some?

HERMIE

(on T.V.)

Sure.

DOROTHY

(on T.V.)

Great. Sit down. Oh these  
marvellous doughnuts, help yourself.  
Coffee will be ready in a few  
minutes.

Play on Television continues inaudibly in b.g.

DANNY

Mom?

WENDY

Yes?

DANNY

Can I go to my room and get my  
fire-engine?

WENDY

Not right now, Daddy's asleep.

DANNY

I won't make any noise.

WENDY

Come on, Doc. He only went to bed  
a few hours ago. Can't you wait  
till later?

DANNY

I won't make a sound, I promise.  
I'll tip-toe.

63.

WENDY

Well all right. But really don't  
make a sound.

DANNY

I won't, Mom.

DANNY stands up and runs out cam.L.

WENDY

Make sure you come right back,  
'cause I'm going to make lunch soon.  
Okay?

DANNY (OFF)

Okay, Mom.

DISSOLVE TO:

INT. HOTEL - JACK'S APARTMENT - DAY - M.C.S.

Door opens and DANNY appears. He enters room - CAMERA  
TRACKS BACK with him as he walks forward up steps. He looks  
to cam.R. CAMERA PANS L-R to JACK sitting on edge of bed.  
JACK looks towards camera.

CUT TO:

M.L.S. JACK seated on bed cam.R.f.g. DANNY standing at open  
door in b.g.

DANNY

Can I go to my room and get my  
fire-engine?

JACK

Come here for a minute, first.

JACK holds out his hand to DANNY, who walks forward.

CUT TO:

M.S. JACK sitting on bed. DANNY enters cam.L.f.g. and stops  
cam.R of JACK. JACK sits DANNY on his knee and puts his  
arms round him, kissing him.

JACK

How's it going, Doc?

DANNY

Okay.

CUT TO:

64.

M.S. JACK over DANNY seated on his knee.

JACK

Are you having a good time?



DANNY

Yes, Dad.

JACK

Good. I want you to have a good time.

DANNY

I am, Dad. Dad?

JACK

Yes.

DANNY

Do you feel bad?

JACK shakes his head.

JACK

No. I'm just a little tired.

DANNY

Then why don't you go to sleep?

JACK

I can't. I have too much to do.

DANNY

Dad?

JACK

Yes?

DANNY

Do you like this hotel?

JACK smiles and looks at DANNY.

JACK

Yes I do. I love it. Don't you?

DANNY

I guess so.

JACK

Good. I want you to like it here. I wish we could stay here for ever, and ever... ever.

65.

DANNY

Dad?

JACK

What?

DANNY

You wouldn't ever hurt Mummy and me, would you?

JACK

What do you mean?

CUT TO:

M.S. DANNY over JACK.

JACK

Did your mother ever say that to you - that I would hurt you?

DANNY

No, Dad.

JACK  
Are you sure?

DANNY  
Yes, Dad.

CUT TO:

M.S. JACK over DANNY.

JACK  
I love you, Danny. I love you more  
than anything else in the whole  
world, and I'd never do anything to  
hurt you, never... You know that,  
don't you, huh?

DANNY  
Yes, Dad.

JACK  
Good.

CUT TO:

BLACK FRAMES

Superimposition over:

66.

WEDNESDAY

CUT TO:

EXT. HOTEL - L.S.

Shooting across snow to Hotel in b.g. Three lit windows.

CUT TO:

INT. HOTEL - CORRIDOR TO ROOM 237 - M.C.S.

High Angle - DANNY playing on floor with toy cars and trucks.  
CAMERA TRACKS UP & BACK - yellow ball rolls in from f.g. and  
stops by one of DANNY's trucks. DANNY looks up.

CUT TO:

M.L.S. DANNY, back to camera, in f.g. looking away along  
empty corridor.

CUT TO:

M.S. DANNY kneeling on the floor by his toys. He stands up.

DANNY  
Mom?

CUT TO:

M.L.S. DANNY, back to camera, in f.g. Empty corridor in b.g.

CUT TO:

M.S. DANNY walks forward along corridor - CAMERA TRACKS BACK  
with him.

DANNY  
Mom?

CUT TO:

M.L.S. Empty corridor. CAMERA TRACKS FORWARD to open door of Room 237.

DANNY (OFF)  
Mom, are you in there?

CAMERA TRACKS FORWARD into room.

DISSOLVE TO:

67.

INT. HOTEL - BOILER ROOM - M.S.

WENDY, holding clipboard. She looks at dials on boiler - then moves R-L to second boiler. CAMERA PANS with her. She looks at dials - then moves R-L to switchboard and presses two switches. She reacts as she hears JACK off groaning in his sleep. She puts down clipboard and moves L-R. CAMERA PANS with her. She starts to run away to entrance.

CUT TO:

INT. HOTEL - LOUNGE - M.S.

JACK leaning forward in chair with head resting on table. He groans and cries out as he sleeps. CAMERA TRACKS IN on them.

CUT TO:

INT. HOTEL - CORRIDOR TO LOUNGE - M.S.

WENDY running away along corridor - CAMERA TRACKS after her.

WENDY  
Jack...

WENDY turns corner to entrance to Lounge.

WENDY  
Jack... Jack...

WENDY runs forward into Lounge and goes to JACK asleep at table. CAMERA TRACKS FORWARD.

WENDY  
Jack, honey, what's wrong?

She puts her hands on his arm and back. JACK stirs and falls off chair onto floor.

CUT TO:

M.S. JACK groans as he lies on floor. WENDY enters cam.R and takes hold of his arm, assisting up onto his knees. He groans and gasps.

WENDY  
What happened, honey? Hon? What's wrong? Jack!

She smooths his hair with her hand.

68.

JACK  
I had... I had the most terrible nightmare I ever had. It's the most horrible dream I ever had.

WENDY

It's okay. It's okay, now. Really.

CUT TO:

M.S. JACK & WENDY

JACK

I dreamed that I... that I killed  
you and Danny.

CUT TO:

M.S. JACK over WENDY.

JACK

But I didn't just kill you, I cut  
you up into little pieces.

He puts his hand up to his eyes.

JACK

Oh...

CUT TO:

M.S. JACK handed up to his eyes - and WENDY.

JACK

My God, I must be losing my mind!

He lowers his hand.

WENDY

Every...everything is just going to  
be all right. Come on. Here let's  
get up off the floor.

WENDY puts hand under his arm and he starts to rise.

CUT TO:

INT. OVERLOOK HOTEL - LOUNGE - M.L.S.

DANNY back to camera in f.g. walks into Lounge. In b.g.  
WENDY helps JACK up into his chair. INAUDIBLE DIALOGUE.  
WENDY turns to DANNY and throws up her arm. CAMERA TRACKS  
FORWARD with DANNY.

69.

WENDY

Danny! Everything's okay... Just  
go play in your room for a while.  
Your Dad's just got a headache.  
Danny - mind what I say. Go play  
in your room!

WENDY bends down to JACK.

WENDY

Hon, let me just go and get him out  
of here. I'll be right back.

WENDY moves R-L behind table and moves forward to DANNY in  
f.g.

WENDY

Danny, why don't you mind me - huh?  
Danny.

She crouches down before DANNY and turns him cam.L to face  
her, and the window. He is sucking his thumb. She sees  
mark on his neck and tilts his head over sideways.

WENDY  
Oh my God! Danny what happened to  
your neck? Danny...

She pulls DANNY's thumb out of his mouth.

WENDY (CONT'D)  
what happened to your neck, huh?

She puts her arms round him.

CUT TO:

M.L.S. JACK, back to camera, leaning back in chair in f.g.  
WENDY kneeling with her arms round DANNY in b.g.

CUT TO:

M.C.S. JACK sitting in chair with his hand up to his head.

CUT TO:

M.L.S. JACK back to camera leaning back in chair in f.g.  
WENDY kneeling with her arms round DANNY in b.g. She stands  
up and lifts DANNY up in her arms.

CUT TO:

M.S. WENDY holding DANNY in her arms.

70.

WENDY  
You did this to him, didn't you?

CUT TO:

M.C.S. JACK.

WENDY (OFF)  
You son of a bitch! You did this  
to him,

He shakes his head.

WENDY (OFF) (CONT'D)  
didn't you?

He shakes his head.

CUT TO:

M.S. WENDY with DANNY in her arms moves backwards.

WENDY  
How could you? How could you?

She turns and runs away to entrance in b.g.

CUT TO:

M.C.S. JACK. He lowers his hand.

DISSOLVE TO:

INT. HOTEL BALLROOM CORRIDOR - M.L.S.

JACK enters cam.L in b.g. and walks forward. CAMERA TRACKS  
BACK before him. He mutters and flings his arms about. He  
stops and looks at notice on trestle - "THE GOLD ROOM." JACK  
moves L-R into entrance of Ballroom. He reaches out cam.L  
and switches on lights - then moves away to lit bar in b.g.

CUT TO:

INT. HOTEL - BALLROOM - M.L.S.

JACK walks L-R across Ballroom - CAMERA TRACKS & PANS with him to bar.

CUT TO:

M.L.S. JACK leans over counter and looks down.

71.

JACK  
(to himself)  
God, I'd give anything for a drink?

JACK sits down and puts his hands up to his face.

JACK  
My goddam soul, just a glass of beer.

CUT TO:

M.S. JACK with his hands up to his face. He lowers his hands and looks - he lowers hands to bar and smiles.

JACK  
Hi Lloyd.

JACK looks cam.R then back at camera.

JACK  
A little slow tonight, isn't it?

JACK laughs.

CUT TO:

M.S. LLOYD standing behind bar.

LLOYD  
Yes, it is, Mr. Torrance.

LLOYD moves forward - CAMERA TRACKS BACK revealing JACK seated at bar.

LLOYD  
What'll it be?

CUT TO:

M.C.S. JACK

JACK  
Now I'm awfully glad you asked me that, Lloyd, because I just happen to have two twenties and two tens right here in my wallet. I was afraid they were going to be there until next April. So here's what: you slip me a bottle of Bourbon, a glass and some ice. You can do that, can't you, Lloyd? You're not to busy, are you?

CUT TO:

72.

M.S. LLOYD

LLOYD  
No, sir. I'm not busy at all.

LLOYD turns away to bottles of shelf.

JACK (OFF)

Good man.

LLOYD turns with bottle and glass to counter.

JACK (OFF)

You set them up, and I'll knock  
them back, Lloyd, one by one.

CUT TO:

M.S. JACK sitting at bar. LLOYD puts bottle and glass down  
on bar. LLOYD puts ice in glass and fills it from bottle.

JACK

White man's burden, Lloyd my man.  
White man's burden.

JACK looks at his wallet then at LLOYD.

JACK

Say, Lloyd, it seems I'm temporarily  
light.

JACK laughs.

JACK

How's my credit in this joint anyway?

CUT TO:

M.C.S. LLOYD

LLOYD

Your credit's fine, Mr. Torrance.

CUT TO:

M.C.S. JACK

JACK

That's swell. I like you, Lloyd.  
I always liked you. You were  
always the best of them.

(MORE)

73.

JACK (CONT'D)

Best goddamned bartender from  
Timbuctoo to Portland Maine -  
Portland Oregon for that matter.

CUT TO:

M.C.S. LLOYD

LLOYD

Thank you for saying so.

CUT TO:

M.C.S. JACK looks at his glass.

JACK

Here's to five miserable months on  
the wagon and all the irreparable  
harm that it's caused me.

He drinks and lowers his glass - then looks at LLOYD.

CUT TO:

M.S. JACK sitting at bar. LLOYD behind bar.

LLOYD

How are things going, Mr. Torrance?

JACK

Things could be better, Lloyd.  
Things could be a whole lot better.

LLOYD

I hope it's nothing serious.

JACK taps on bar and LLOYD fills up his glass.

JACK

No, nothing serious.

CUT TO:

M.C.S. JACK

JACK

Just a little problem with the...  
old sperm bank upstairs.

JACK laughs.

74.

JACK

Nothing that I can't handle though,  
Lloyd. Thanks.

CUT TO:

M.C.S. LLOYD

LLOYD

Women! Can't live with 'em. Can't  
live without 'em!

CUT TO:

M.S. JACK over LLOYD. He points finger at LLOYD.

JACK

Words of wisdom, Lloyd. Words of  
wisdom.

JACK drinks - then swirls drink round in glass, putting  
glass down on counter.

JACK

I haven't laid a hand on him.  
Goddam it, I didn't. I wouldn't  
touch one hair of his goddam little  
head. I love the little son-of-a-  
bitch.

JACK laughs.

JACK

I'd do anything for him. Any  
fucking thing for him.

CUT TO:

M.C.S. LLOYD

JACK (OFF)

That damn bitch.



CUT TO:

M.C.S. JACK

JACK

As long as I live she'll never let  
me forget what happened!

He looks cam.L then cam.R -- throwing his hands out and  
sighing.

75.

JACK

I did hurt him once, okay? It was  
an accident, complete unintentional.  
It could have happened to anybody.

He raps on counter with hand.

JACK

And it was three goddam years ago.  
The little fucker had thrown all my  
papers all over the floor. All I  
tried to do was to pull him up. A  
momentary loss of muscular  
coordination. I mean... A few  
extra foot pounds of energy, per  
second... per second.

JACK gestures with his hands.

WENDY (OFF)

Jack...

CUT TO:

INT. HOTEL - BALLROOM CORRIDOR - M.L.S.

WENDY, sobbing, runs forward along corridor. CAMERA TRACKS  
BACK with her and PANS L-R into Ballroom. She runs away to  
JACK sitting at bar in b.g.

WENDY

Oh Jack!

(sobs)

Thank God you're here.

CUT TO:

INT. HOTEL BALLROOM - M.S.

JACK sitting back to camera at bar. WENDY enters cam.R.

WENDY

(OFF)

Jack,

(IN SHOT)

Jack, there's someone else in the  
hotel with us. There's a crazy  
woman in one of the rooms. She  
tried to strangle Danny.

CUT TO:

M.C.S. JACK

76.

JACK

Are you out of your fucking mind?

CUT TO:

M.S. WENDY over JACK.

WENDY

No. It's the truth, really. I swear it. Danny told me. He went up into one of the bedrooms, the door was open, and he saw this crazy woman in the bath-tub. She tried to strangle him.

CUT TO:

M.C.S. JACK.

JACK

Which room was it?

CUT TO:

INT. MIAMI APARTMENT - M.C.S.

Montage of shots on T.V. Set for program "NEWSWATCH."

DISC JOCKEY (OFF)

(on T.V.)

From Channel 10 in Miami, this is Newswatch - with Glen Rinker and Bishop, and the award winning Newswatch team.

CAMERA TRACKS BACK to reveal T.V. Set. HALLORAN's bare feet and legs on bed in f.g. Shot of GLEN RINKER on T.V. Set with superimposed title:

'10 GLEN RINKER WPLG MIAMI'

GLEN RINKER

(on T.V.)

Good evening. I'm Glen Rinker Newswatch 10. While Miami continues to swelter in a record winter heatwave bringing temperatures to the mid and upper nineties, the Central and Rocky Mountain States are buried in snow.

(MORE)

77.

GLEN RINKER (CONT'D)

In Colorado ten inches of snow has fallen in just a few hours tonight. Travel in the Rockies is almost impossible.

CUT TO:

M.C.S. HALLORAN - CAMERA TRACKS BACK to reveal him lying on bed, watching T.V.

GLEN RINKER (OFF)

(on T.V.)

Airports are shut down stranding thousands of passengers. Highways are blocked by snowdrifts. Railroad tracks are frozen. Officials in Colorado tell Newswatch at least three people have been killed by exposure to freezing winds. The Governor of Colorado is expected tomorrow to declare a weather emergency. The National Guard might be called out to clear

streets and roads. Weather forecasters predict more snow and heavy winds tonight and tomorrow, with temperatures dropping well below zero.

CUT TO:

M.S. HALLORAN's feet and legs on beg in f.g. GLEN RINKER on T.V. Set at foot of bed.

GLEN RINKER

(on T.V.)

Back here in South Florida, we've got just the opposite problem; the heat and humidity are supposed to climb.

CUT TO:

M.S. HALLORAN lying on pillows. CAMERA TRACKS IN to C.S. his face, as he reacts.

GLEN RINKER (OFF)

(on T.V.)

Local beaches should be jammed. Our weather expert Walter Cronice will have the local forecast later on.

78.

COMMENTATOR continues inaudibly in b.g.

CUT TO:

INT. OVERLOOK HOTEL - CORRIDOR - M.S.

Open door of Room 237.

CUT TO:

INT. HOTEL - DANNY'S BEDROOM - M.C.S.

DANNY, his head shaking.

CUT TO:

INT. HOTEL - ROOM 237 - M.S.

Mantlepiece and fireplace. CAMERA PANS R-L across room to open door. Then TRACKS FORWARD through doorway to slightly open door of bathroom. CAMERA STOPS TRACKING. Door swings open to reveal YOUNG LADY seated in bath behind curtain.

CUT TO:

M.C.S. JACK

CUT TO:

M.S. YOUNG LADY seated in bath behind curtain. She draws curtain aside with hand.

CUT TO:

M.C.S. JACK - he smiles.

CUT TO:

M.S. YOUNG LADY stands up in bath.

CUT TO:

M.C.S. JACK

CUT TO:

M.S. YOUNG LADY steps out of bath.

CUT TO:

M.C.S. JACK - he smiles.

CUT TO:

79.

M.S. YOUNG LADY walks forward from bath and stops in f.g.

CUT TO:

M.C.S. JACK - he moves forward.

CUT TO:

M.S. JACK moves forward to YOUNG LADY - she puts her arms round his neck. He puts his arms round her and they kiss.

CUT TO:

M.C.S. JACK over YOUNG LADY as they kiss. He opens his eyes and reacts. He pulls back from YOUNG LADY - CAMERA PANS L-R onto mirror. JACK & WOMAN reflected in it. He sees that she is covered with scars. He takes his arms away from her - she starts to laugh.

CUT TO:

INT. HOTEL - DANNY'S BEDROOM - M.C.S.

DANNY - he is shaking his head. WOMAN LAUGHING OFF.

CUT TO:

INT. HOTEL - ROOM 237 - BATHROOM - M.S.

ELDERLY WOMAN lying in water in bath. WOMAN LAUGHING OFF.

CUT TO:

M.S. JACK shaking his head as he backs out of bathroom.

CUT TO:

M.S. Naked ELDERLY WOMAN laughing as she walks forward with outstretched arms.

CUT TO:

INT. HOTEL - DANNY'S BEDROOM - M.C.S.

DANNY shaking his head. WOMAN LAUGHING OFF.

CUT TO:

INT. HOTEL - ROOM 237 - M.S.

Naked ELDERLY WOMAN lying in water in bath. WOMAN LAUGHING OFF.

CUT TO:

80.

M.S. JACK backs down steps into living room - WOMAN LAUGHING OFF.

CUT TO:

M.S. Naked ELDERLY WOMAN laughing, as she walks forward with outstretched arms.

CUT TO:

INT. HOTEL - DANNY'S BEDROOM - C.S.

DANNY shaking his head. WOMAN LAUGHING OFF.

CUT TO:

INT. HOTEL - ROOM 237 - M.S.

Naked ELDERLY WOMAN lying in water in bath. She starts to sit up. WOMAN LAUGHING OFF.

CUT TO:

INT. HOTEL - CORRIDOR - M.S.

JACK backs out of Room 237 into corridor. He closes the door and locks it - then backs away along corridor. He exits cam.L. WOMAN LAUGHING OFF.

DISSOLVE TO:

INT. MIAMI APARTMENT - NIGHT - M.S.

HALLORAN telephone up to ear. He dials number, then picks up phone and walks R-L to window. He turns and walks back L-R. He puts phone down.

OPERATOR

(over phone)

We are sorry your call cannot be completed as dialed. If you need assistance, please call the operator.

He puts telephone down.

CUT TO:

INT. HOTEL - JACK'S APARTMENT - M.S.

WENDY moves R-L in b.g. sobbing. KNOCK ON DOOR OFF. She reacts and runs forward.

WENDY

Jack?

81.

JACK (OFF)

Yes, it's me.

She moves R-L. CAMERA PANS with her down steps to front door. CAMERA TRACKS FORWARD after her.

WENDY

Oh, thank God!

WENDY takes chain off door and opens it. JACK enters apartment.

WENDY

Did you find anything?

JACK

No, nothing at all.

JACK closes front door.

JACK

I didn't see one goddam thing.

JACK & WENDY walks forward and move up steps to DANNY's bedroom. CAMERA TRACKS BACK before them.

WENDY

You went into the room Danny said -  
to 237?

JACK

Yes, I did.

WENDY

And you didn't see anything at all?

JACK

Absolutely nothing. How is he?

JACK moves R-L and looks into darkened bedroom.

WENDY

He's still asleep.

JACK

Good.

JACK closes bedroom door and turns to WENDY.

JACK

I'm sure he'll be himself again in  
the morning.

82.

They move L-R into Living Room. CAMERA PANS with them and  
TRACKS after them across room.

WENDY

Well, are you sure it was the right  
room? I mean, maybe Danny made a  
mistake?

WENDY & JACK move into their bedroom.

JACK

He must have gone into that room -  
the door was open and the lights  
were on.

WENDY sits on bed.

WENDY

Oh, I just don't understand.

JACK sits down on bed beside her.

CUT TO:

M.C.S. WENDY sobbing.

WENDY

Well what about those bruises on  
his neck?

CUT TO:

M.C.S. JACK over WENDY.

WENDY

Somebody did that to him.

JACK

I think he did it to himself.

CUT TO:

M.C.S. WENDY shakes her head.

WENDY  
No! No, that's not possible.

CUT TO:

M.C.S. JACK over WENDY.

83.

JACK  
Wendy, once you rule out his  
version of what happened, there is  
no other explanation - is there?  
It wouldn't be that different from  
the episode that he had before we  
came up here, would it?

CUT TO:

INT. OVERLOOK HOTEL - DANNY'S BEDROOM - M.S.

DANNY lying awake on his bed. CAMERA TRACKS IN on him.

WENDY (OFF)  
Jack, whatever the explanation is,

CUT TO:

M.S. Low Angle Door with word "MURDER" written backwards  
across it.

CUT TO:

M.C.S. DANNY lying awake on his bed. CAMERA TRACKS IN on him.

WENDY (OFF)  
I think we have to get Danny out of  
here.

CUT TO:

INT. JACK'S APARTMENT - BEDROOM - M.C.S.

JACK over WENDY.

JACK  
Get him out of here?

WENDY  
Yes.

JACK  
You mean just leave the hotel?

WENDY  
Yes.

CUT TO:

84.

INT. DANNY'S BEDROOM - M.C.S.

DANNY with his mouth wide open.

CUT TO:

INT. HOTEL - LOBBY - M.S.

Blood gushing forward from lifts and surging up into camera lens.

CUT TO:

INT. HOTEL - JACK'S APARTMENT - M.C.S.

JACK over WENDY.

JACK

It is so fucking typical of you to create a problem like this when I finally have a chance to accomplish something. When I'm really into my work. I could really write my own ticket if I went back to Boulder now, couldn't I?

CUT TO:

M.S. WENDY & JACK sitting on bed - JACK stands up and turns to her.

JACK

Shovellings out driveways, work in a car wash - any of that appeal to you?

WENDY

Jack...

JACK

Wendy, I have let you fuck up my life so far, but I'm not going to let you fuck this up!

He starts to move away.

CUT TO:

M.L.S. JACK walks forward from WENDY, sitting on bed. He crosses living room and CAMERA PANS R-L with him to steps leading to front door. He walks away down steps, opens front door and walks away along corridor.

CUT TO:

85.

M.S. WENDY sitting on bed, starts to cry. She leans forward and buries her face in her hands.

CUT TO:

INT. HOTEL - KITCHEN - M.L.S.

JACK moves forward in kitchen. He sweeps coffee pot off table onto floor. CAMERA TRACKS BACK before him. He kicks coffee pots on floor, then sweeps rings off stove onto floor. He kicks rings as he leaves kitchen, moving into corridor. CAMERA TRACKS BACK before him. He stops and looks ahead.

CUT TO:

INT. HOTEL CORRIDOR LEADING TO BALLROOM - M.L.S.

Empty corridor. Balloons and streamers strewn about. CAMERA TRACKS FORWARD.

CUT TO:

INT. MIAMI - HALLORAN'S APARTMENT - NIGHT - M.S.



HALLORAN standing, phone up to ear.

RANGER  
(over phone)  
Good evening. Forest Service.

HALLORAN  
(into phone)  
Hallo. My name's Dick Halloran.  
I'm the Head Chef up at the Overlook  
Hotel.

RANGER  
(over phone)  
Good evening, Mr. Halloran. What  
can I do for you?

HALLORAN  
(into phone)  
Sir, I've been trying to make an  
urgent phone call up there,

He picks up phone and walks R-L to window. CAMERA PANS with  
him.

HALLORAN (CONT'D)  
(into phone)  
but the operator said that the  
phone lines are down.

CUT TO:

86.

INT. RANGER'S OFFICE - M.S.

RANGER sitting at radio with phone to ear.

RANGER  
(into phone)  
Yes, I'm afraid a lot of lines  
around here are down, due to the  
storm.

CUT TO:

INT. MIAMI - HALLORAN'S APARTMENT - M.S.

HALLORAN, phone to ear, at window.

HALLORAN  
(into phone)  
Well, look sir, I hate to put you  
to any trouble, but there's a  
family up there all by themselves  
with a young kid, and with this  
storm and everything.

HALLORAN moves L-R. CAMERA TRACKS with him. He puts phone  
on table.

HALLORAN  
(into phone)  
I'd sure appreciate it if you'd  
give them a call on your radio just  
to see if everything is okay.

CUT TO:

INT. RANGER'S OFFICE - M.S.

RANGER sitting at radio, phone to ear.

RANGER  
(into phone)  
I'd be glad to do that, sir. Oh  
why don't you call me back in about  
eh twenty minutes?

HALLORAN  
(over phone)  
Thank you very much. I'll do that.

RANGER  
(into phone)  
All right, sir.

87.

RANGER puts phone down.

CUT TO:

INT. HOTEL CORRIDOR & BALLROOM - M.L.S.

JACK walks forward along corridor to Ballroom. He turns L-R  
into Ballroom - CAMERA TRACKS with him revealing crowded  
Ballroom. MAITRE D standing at entrance.

MAITRE D  
Good evening, Mr. Torrance.

JACK  
Good evening.

JACK moves L-R across crowded Ballroom - CAMERA TRACKS with  
him to LLOYD serving behind bar. JACK sits at bar. LLOYD  
moves to him.

JACK  
Hi Lloyd. I've been away. Now I'm  
back.

LLOYD  
Good evening Mr. Torrance.

LLOYD puts dishes of olives and peanuts on bar before JACK.

CUT TO:

M.S. JACK over LLOYD.

LLOYD  
It's good to see you.

JACK  
It's good to be back, Lloyd.

CUT TO:

M.C.S. LLOYD

LLOYD  
What'll it be, sir?

CUT TO:

M.S. JACK over LLOYD

JACK  
Hair of the dog that big me.

CUT TO:

88.

M.C.S. LLOYD

LLOYD  
Bourbon on the rocks.

CUT TO:

M.S. JACK over LLOYD

JACK  
That'll do her.

JACK takes handful of peanuts and empties them into his mouth. LLOYD puts ice into glass.

CUT TO:

M.C.S. LLOYD preparing drink.

CUT TO:

M.S. JACK over LLOYD. LLOYD pouring drink. JACK takes out his wallet, takes out note and holds it out to LLOYD. LLOYD holds up his hand.

LLOYD  
No charge to you, Mr. Torrance.

JACK looks down at note and up to LLOYD.

JACK  
No charge?

CUT TO:

M.C.S. LLOYD

LLOYD  
Your money's no good here.

CUT TO:

M.S. JACK over LLOYD. JACK looks down at his note then up at LLOYD.

CUT TO:

M.C.S. LLOYD

LLOYD  
Orders from the house.

CUT TO:

89.

M.S. JACK over LLOYD. JACK puts note back into his wallet.

JACK  
Orders from the house.

He puts wallet away.

CUT TO:

M.L.S. LLOYD

LLOYD  
Drink up, Mr. Torrance.

CUT TO:

M.S. JACK over LLOYD. JACK tucking wallet into his hip pocket.

JACK

I'm the kind of man likes to know  
who's buying their drinks, Lloyd.

CUT TO:

M.C.S. LLOYD

LLOYD

It's not a matter that concerns  
you, Mr. Torrance - at least not at  
this point.

CUT TO:

M.S. JACK over LLOYD. JACK smiles and picks up his drinks.

JACK

Anything you say, Lloyd. Anything  
you say.

JACK turns away from bar.

CUT TO:

M.L.S. JACK moves away from bar. He dances forward to  
center of room - CAMERA TRACKS after him. WOMAN enters  
cam.R.f.g. and walks away. WAITER (GRADY), carrying tray of  
drinks, walks forward from b.g. He bumps into WOMAN.

GRADY

Oh!

GRADY staggers forward, colliding with JACK and spilling  
drinks down front of JACK's jacket.

90.

GRADY

Oh dear, oh dear. I'm so sorry,  
sir. Oh!

He puts down tray and takes advocaat glass from JACK.

GRADY

Oh dear oh dear... I've made an  
awful mess of your jacket, sir.

GRADY puts glass on tray.

JACK

Oh eh that's all right. I've got  
plenty of jackets.

GRADY mops JACK's jacket with his serviette.

GRADY

I'm afraid it's advocaat sir. It  
tends to stain.

JACK

Advocaat is it?

GRADY

Yes sir. Look um... I think the  
best thing is to come along to the  
gentlemen's room, sir, and eh...

GRADY bends down and picks up his tray.

GRADY

we'll get some water to it, sir.

JACK & GRADY start to walk away to the Gentlemen's. CAMERA TRACKS after them.

JACK  
Looks as though you might have got  
a spot of it on yourself there,  
Jeevesy old boy.

JACK pats GRADY on his back.

GRADY  
That doesn't matter, sir. You're  
the important one.

JACK  
Awfully nice of you to say. Of  
course I intend to change my jacket  
this evening before the fish and  
goose soiree.

91.

JACK & GRADY enter Gentlemen's Toilet.

GRADY  
Very wise, sir. Very wise.

JACK exits cam.R behind door.

JACK (OFF)  
Here, I'll just, eh...

CUT TO:

INT. MEN'S TOILET - M.L.S.

Men's toilet. JACK moves in from cam.L.b.g. He holds door open.

JACK  
hold this for you there, Jeevesy.

GRADY enters cam.L.

GRADY  
Thank you, sir. Thank you.

GRADY walks forward and puts his tray down on basins cam.R.  
JACK walks forward.

GRADY  
Now let's see if we can improve  
this with a little water, sir.

GRADY soaks his serviette under tap. JACK puts glass down  
cam.L and turns to GRADY cam.R.

JACK  
Right, I'll just set my bourbon and  
advocaat down right there.

JACK laughs. GRADY starts to sponge JACK with serviette.

GRADY  
Won't keep you a moment, sir.

JACK  
Fine.

GRADY sponges JACK.

JACK  
What do they call you around here,  
Jeevesy?

92.

GRADY  
Grady, sir. Delbert Grady.

CUT TO:

M.S. JACK over GRADY. GRADY sponging JACK's jacket.

JACK  
Grady?

GRADY  
Yes, sir.

JACK  
Delbert Grady.

GRADY  
That's right, sir.

GRADY sponges JACK's trousers.

JACK  
Eh, Mr. Grady...

JACK clears his throat.

JACK (CONT'D)  
haven't I seen you somewhere before?

GRADY  
Why no, sir. I don't believe so.

GRADY turns cam.L to basins to rinse serviette under tap.  
He turns back to JACK and sponges his jacket.

GRADY  
Ah ha, it's coming off now, sir.

JACK  
Eh... Mr. Grady... weren't you once  
the caretaker here?

GRADY  
Why no, sir. I don't believe so.

GRADY sponges JACK's trousers.

JACK  
You er a married man, are you, Mr.  
Grady?

GRADY sponges JACK's jacket sleeve.

93.

GRADY  
Yes, sir. I have a wife and eh two  
daughters, sir.

JACK  
And, er... where are they now?

GRADY  
Oh, they're somewhere around. I'm  
not quite sure at the moment, sir.

JACK takes serviette away from GRADY and wipes his hand with  
it.

JACK

Mr. Grady, you were the caretaker here. I recognize you. I saw your picture in the newspapers. You eh... chopped your wife and daughters up into little bits, and eh... and you blew your brains out.

JACK throws serviette into basin cam.L.

CUT TO:

M.L.S. GRADY over JACK.

GRADY  
That's strange, sir. I don't have any recollection of that at all. Mr. Grady, you were the caretaker here.

CUT TO:

M.S. JACK over GRADY.

GRADY  
I'm sorry to differ with you, sir, but you are the caretaker. You have always been the caretaker, I should know, sir. I've always been here.

CUT TO:

M.C.S. JACK laughs.

CUT TO:

M.C.S. GRADY

94.

GRADY  
Did you know, Mr. Torrance, that your son... is attempting to bring an outside party into this situation? Did you know that?

CUT TO:

M.C.S. JACK. He shakes his head.

JACK  
No.

CUT TO:

M.C.S. GRADY

GRADY  
He is, Mr. Torrance.

CUT TO:

M.C.S. JACK

JACK  
Who?

CUT TO:

M.C.S. GRADY

GRADY  
A nigger.

CUT TO:

M.C.S. JACK

JACK

A nigger!

CUT TO:

M.C.S. GRADY

GRADY

A nigger cook.

CUT TO:

INT. MEN'S LAVATORY - M.C.S.

JACK

95.

JACK

How?

CUT TO:

M.C.S. GRADY

GRADY

Your son has a very great talent.  
I don't think you are aware how  
great it is, but he is attempting  
to use that very talent against  
your will.

CUT TO:

M.C.S. JACK

JACK

Well, he is a very willful boy.

JACK smiles.

CUT TO:

M.C.S. GRADY.

GRADY

Indeed, he is, Mr. Torrance. A  
very willful boy. A rather naughty  
boy, if I may be so bold, sir.

CUT TO:

M.C.S. JACK. He looks about.

JACK

It's his mother.

JACK looks about.

JACK

She eh... interferes.

CUT TO:

M.C.S. GRADY.

GRADY

Perhaps they need a good talking  
to, if you don't mind my saying so.  
Perhaps a bit more.



CUT TO:

96.

M.C.S. JACK.

GRADY (OFF)

My girls, sir, they didn't care for the Overlook at first. One of them actually stole a packet of matches

CUT TO:

M.C.S. GRADY

GRADY (CONT'D)

and tried to burn it down. But I corrected them, sir. And when my wife tried to prevent me from doing my duty I corrected her.

CUT TO:

M.C.S. JACK smiles.

CUT TO:

M.C.S. GRADY.

CUT TO:

INT. HOTEL - JACK'S APARTMENT - M.S.

WENDY, crying and holding cigarette, walks R-L from Living Room into Bedroom. CAMERA PANS with her.

WENDY

(to herself)

We have the Snowcat. If the weather breaks, we might just be able to get down the mountain in that.

WENDY turns and walks L-R back into LIVING ROOM - CAMERA TRACKS IN and PANS with her.

WENDY

(to herself)

I could call the Forest Rangers first and then tell them that we're coming so that they could start searching for us, in case we didn't make it.

WENDY turns and walks R-L into Bedroom - CAMERA PANS with her.

97.

WENDY

(to herself)

If Jack won't come with us, we'll just have to tell him that we are going by ourselves. That's all there is to it.

DANNY (OFF)

Red Rum. Red Rum.

WENDY reacts and turns to cam.R. She runs away to DANNY's bedroom door in b.g.

DANNY (OFF)

Red Rum. Red Rum.

CUT TO:

INT. DANNY'S BEDROOM - M.S.

WENDY opens door and stands in doorway.

WENDY

Danny?

DANNY (OFF)

Red Rum. Red Rum. Red Rum.

WENDY moves R-L from door. CAMERA PANS with her and TRACKS BACK to reveal DANNY sitting up in bed. WENDY sits beside him.

DANNY

Red Rum.

WENDY

Danny... what's the matter, hon?

DANNY

Red Rum.

WENDY

Are you having a bad dream?

CUT TO:

M.C.S. DANNY over WENDY

WENDY

Danny? Hon?

98.

TONY

Danny's not here, Mrs. Torrance.

CUT TO:

M.C.S. WENDY over DANNY

WENDY

Come on, hon, wake up. You just had a bad dream. Everything's okay.

CUT TO:

M.C.S. DANNY over WENDY.

TONY

Danny can't wake up, Mrs. Torrance.

CUT TO:

M.C.S. WENDY over DANNY.

WENDY

Danny, wake up! Come on, right now,

CUT TO:

M.C.S. DANNY over WENDY.

WENDY

Wake up.

TONY

Danny's gone away, Mrs. Torrance.

CUT TO:

M.C.S. WENDY over DANNY.

WENDY

Danny...

She leans forward and puts her arm round him. She strokes his hair.

DISSOLVE TO:

INT. HOTEL LOBBY - M.L.S.

JACK walking L-R past reception desk. CAMERA TRACKS with him to office. He goes in and switches on lights.

99.

RANGER

(over radio)

This is KDK 1 calling KDK 12. KDK 1 calling KDK 12. Are you receiving me? This is KDK 1 calling KDK 12. KDK 1 calling KDK 12. Do you read me?

CUT TO:

INT. HOTEL - OFFICE - M.L.S.

JACK walks from office into inner office. CAMERA TRACKS after him. He stops by radio set.

RANGER

(over radio)

This is KDK 1 calling KDK 12. KDK 1 calling KDK 12. Are you receiving me?

CUT TO:

M.S. JACK looking down at radio set. He tries to take the cover off.

RANGER

(over radio)

KDK 1 calling KDK 12. KDK 1 calling KDK 12. Do you read me?

JACK unscrews back of set and lifts cover off radio. He drops it on floor.

RANGER

(over radio)

This is KDK 1 calling KDK 12. KDK 1 calling KDK 12.

He reaches out to the set with his hand.

CUT TO:

M.C.S. JACK's hand touches component in set. He pulls it out.

RANGER

(over radio)

Are you recei...

He pulls two more components out of set. He rattles them in his hand, then moves out cam.L.

DISSOLVE TO:

100.

INT. MIAMI - HALLORAN'S APARTMENT - NIGHT - M.S.

HALLORAN, phone to ear, walks R-L towards window. CAMERA PANS with him.

RANGER  
(over phone)  
Good evening. Forest Service.

HALLORAN  
(into phone)  
Hallo, this is Dick Halloran again.  
I called a while ago about the  
folks at the Overlook Hotel.

CUT TO:

INT. RANGER'S OFFICE - NIGHT - M.S.

RANGER sitting at radio, phone to ear.

RANGER  
(into phone)  
Oh yeah. We tried to contract them  
several times by radio, but they  
didn't answer.

MAN enters from cam.R.f.g. and walks away to b.g.

RANGER  
(into phone)  
Now, maybe they've got their radio  
turned off or they're in a place  
where they can't hear it. If you  
like me to, I'd be glad to try them  
again later on.

CUT TO:

INT. MIAMI - HALLORAN'S APARTMENT - NIGHT - M.S.

HALLORAN, phone to ear.

HALLORAN  
(into phone)  
Oh, that's very nice of you. I'll  
call you back later. Bye.

He walks L-R. CAMERA TRACKS & PANS with him. He puts phone  
down on receiver, and puts his hand up to his head.

CUT TO:

BLACK FRAMES.

101.

Superimposition:

8 a.m.

CUT TO:

EXT. SKY - DAY - L.S.

D.C.10 in flight.

CUT TO:

INT. D.C.10 - M.C.S.

HALLORAN sitting in seat. CAMERA TRACKS BACK to reveal

other passengers in their seats. HALLORAN turns in his seat and looks cam.L. STEWARDESS enters from cam.L and stops beside HALLORAN.

HALLORAN  
Pardon me, miss. What time will we get to Denver?

STEWARDESS  
We're due to arrive at 8:20, sir.

HALLORAN  
Thank you very much.

STEWARDESS walks out cam.R. HALLORAN looks at his wristwatch.

DISSOLVE TO:

INT. HOTEL - LOUNGE - L.S.

Shooting through entrance onto JACK seated, back to camera, typing at table in b.g. CAMERA TRACKS FORWARD onto JACK.

DISSOLVE TO:

EXT. AIRPORT - DAY - L.S.

D.C.10 moves away along flare path, as it lands.

DISSOLVE TO:

EXT. DURKIN'S GARAGE - M.L.S.

DURKIN at car by petrol pump. He moves away R-L to office.

CUT TO:

102.

INT. DURKIN'S GARAGE - M.S.

MAN standing cam.L. MAN sitting reading magazine. DURKIN enters. He stamps snow off his feet and moves L-R. CAMERA PANS with him behind counter. He picks up ringing phone.

DURKIN  
(into phone)  
Durkin's garage.

HALLORAN  
(over phone)  
Hello, can I speak to Larry?

DURKIN  
(into phone)  
Speaking.

CUT TO:

INT. AIRPORT - M.S.

HALLORAN at telephone booth, phone to ear.

HALLORAN  
(into phone)  
Hello Larry. This is Dick, Dick Halloran.

CUT TO:

INT. DURKIN'S GARAGE - M.S.

DURKIN, phone to ear, behind counter.

DURKIN  
(into phone)  
Dick, how are you doing? How's the  
weather down there?

CUT TO:

INT. AIRPORT - M.S.

HALLORAN, phone to ear.

HALLORAN  
(into phone)  
I'm not in Florida, Larry. I'm  
calling from Stapleton Airport.

CUT TO:

103.

INT. DURKIN'S GARAGE - M.S.

DURKIN, phone to ear, leaning on counter.

DURKIN  
(into phone)  
What the hell are you doing down  
there?

CUT TO:

INT. AIRPORT - M.S.

HALLORAN, phone to ear.

HALLORAN  
(into phone)  
Well, I just got in from Miami, and  
I've got to get up to the Overlook  
today. What's the weather like up  
there?

CUT TO:

INT. DURKIN'S GARAGE - M.S.

DURKIN, phone to ear.

DURKIN  
(into phone)  
Well, the snow ploughs are keeping  
things moving in town, but the  
mountain roads are completely  
blocked.

CUT TO:

INT. AIRPORT - M.S.

HALLORAN, phone to ear.

HALLORAN  
(into phone)  
That means I'm going to need a  
snowcat to get up there, Larry.  
Can you fix me up with one?

CUT TO:

INT. DURKIN'S GARAGE - M.S.

DURKIN, phone to ear.

104.

DURKIN  
(into phone)  
What's the big deal about getting  
up there today, especially in this  
kind of weather?

CUT TO:

INT. AIRPORT - M.S.

HALLORAN, phone to ear.

HALLORAN  
(into phone)  
Larry, just between you and me,  
we've got a very serious problem  
with the people who are taking care  
of the place. They've turned out  
to be completely unreliable assholes.  
Ullman phoned me last night, and  
I'm supposed to go up there and  
find out if they have to be replaced.

CUT TO:

INT. DURKIN'S GARAGE - M.S.

DURKIN, phone to ear, looks at his watch.

DURKIN  
(into phone)  
How long is it going to take you to  
get up here?

CUT TO:

INT. AIRPORT - M.S.

HALLORAN phone to ear.

HALLORAN  
(into phone)  
Oh about five hours. I'm gonna  
rent a car here at the airport.

CUT TO:

INT. DURKIN'S GARAGE - M.S.

DURKIN, phone to ear.

105.

DURKIN  
(into phone)  
Okay, Dick - I'll take care of it.

CUT TO:

INT. AIRPORT - M.S.

HALLORAN phone to ear.

HALLORAN  
(into phone)  
Oh thanks a lot, Larry. I really  
appreciate that.

CUT TO:

INT. DURKIN'S GARAGE - M.S.

DURKIN phone to ear.

DURKIN  
(into phone)  
That's all right. Drive carefully.

He puts phone down.

DISSOLVE TO:

EXT. ROAD - NIGHT - M.L.S.

HALLORAN's car moving forward along snow covered road.  
CAMERA TRACKS BACK with it.

VOICE OVER RADIO  
Well, good morning to you, Hal and  
Charlie on Radio 63, KHOW Denver

DISSOLVE TO:

INT. HALLORAN'S CAR - NIGHT - M.C.S.

HALLORAN sitting behind wheel as he drives along road L-R.

VOICE OVER RADIO (CONT'D)  
and, Charlie, we have what you call  
your bad day out there. What you  
call your heavy snow, snowing hard  
throughout the eh Denver metro area.  
Many of the mountain passes - Wolf  
Creek, and Red Mountain passes are  
already closed...

DISSOLVE TO:

106.

M.S. Shooting from behind HALLORAN through windscreen as he  
drives along road, passing overturned truck cam.L.

VOICE OVER RADIO (CONT'D)  
and the chain law is in effect  
right now at the Eisenhower Tunnel.  
I guess as we've just heard from  
the news forecast, Charlie, a few  
of the flights are still landing  
out at Stapleton International  
Airport, and, with these early  
storms like this, I guess the  
entire airport will probably be  
closed within the hour. Yeah,  
they're just not prepared. The  
storm will continue throughout the  
day, and the national weather  
service... has declared a stopmans  
and travelers advisory... for all  
areas outlying the Denver metro  
region - get the cows in the barn.  
There you go. Many businesses...

CUT TO:

INT. OVERLOOK HOTEL - JACK'S APARTMENT - M.S.

DANNY & WENDY sitting at table watching T.V. Set cam.L.  
WENDY inhales cigarette and looks at her watch. She puts  
cigarette out cam.R.

WENDY  
Hon,

WENDY strokes his hair, then takes hold of his chin and  
turns his face to her.



WENDY (CONT'D)

...listen to me for a minute, will  
you, hon?

She lowers her hand from his chin and strokes his hair.

WENDY

I'm just going to go and talk to  
Daddy for a few minutes and I'll be  
right back. I want you to just  
stay here and watch your cartoons,  
okay?

She strokes his hair.

WENDY

Okay, hon?

107.

DANNY holds up his forefinger and wiggles it.

TONY

Yes, Mrs. Torrance.

WENDY kisses DANNY's head.

WENDY

All right. Now I'll be back in  
just about five minutes. I'm gonna  
lock the door behind me.

She kisses his head and strokes his hair - then stands up  
and walks away to door. She stops and picks up a baseball  
bat from cam.R. She walks away through open doorway, and  
exits cam.R.

DISSOLVE TO:

INT. HOTEL LOUNGE - M.L.S.

WENDY, carrying baseball bat, walks away into Lounge. As  
she goes, she turns and looks about her - CAMERA TRACKS  
after her.

WENDY

Jack...?

She looks about and then moves L-R past table, with his  
typewriter on it. She walks L-R behind pillar and appears  
again on the other side. CAMERA TRACKS with her.

WENDY

Jack...?

WENDY stops and looks about.

CUT TO:

M.L.S. WENDY, holding bat, in f.g. She turns and walks away  
to JACK's typewriter on table in b.g.

CUT TO:

M.S. Low Angle - JACK's typewriter in f.g. WENDY moves  
forward into shot. She looks down at sheet of paper in  
typewriter.

CUT TO:

M.C.S. Sheet of paper in typewriter with repetition of line  
on it, reading: "ALL WORK AND NO PLAY MAKES JACK A DULL BOY."

Sheet of paper is turned up, showing repetition of line.  
Again sheet of paper is turned up showing repetition of line.

CUT TO:

M.S. Low Angle - WENDY looking down at sheet of paper in typewriter. She looks cam.R - then moves to cam.R.

CUT TO:

M.S. Sheets of paper, filling cardboard box. CAMERA TRACKS IN on top sheet, showing repetition of the line "ALL WORK AND NO PLAY MAKES JACK A DULL BOY." filling sheet.

CUT TO:

M.S. Low Angle WENDY looking down at box of paper in f.g. She holds up top sheet and looks at it - then puts it down in box.

CUT TO:

M.C.S. Sheets of paper filling box. WENDY's hand enters cam.L.f.g. She flicks through sheets of paper and sees they are all filled with repetition of line: "ALL WORK AND NO PLAY MAKES JACK A DULL BOY."

CUT TO:

M.S. Low Angle - WENDY flicking through sheets of paper in box.

CUT TO:

M.S. Pillar. CAMERA TRACKS R-L revealing WENDY, back to camera, looking through sheets of paper in box on table in M.L.S. JACK enters cam.R.f.g.

JACK  
How do you like it?

WENDY SCREAMS and turns round to face JACK.

WENDY  
Jack!

JACK  
How do you like it?

JACK moves away towards table. WENDY walks R-L along table.

CUT TO:

M.S. JACK moves forward. CAMERA TRACKS BACK before him.

JACK  
What are you doing down here?

He stops by chair and puts his hand on back of it.

CUT TO:

M.S. WENDY holding bat.

WENDY  
I just eh... wanted...

CUT TO:

M.S. JACK - hand on back of chair.

WENDY (OFF)  
...to talk to you.

JACK moves R-L to table. CAMERA TRACKS BACK.

JACK  
Okay. Let's talk.

JACK flicks through sheets of paper in box - then looks towards WENDY.

JACK  
What do you want to talk about?

CUT TO:

M.S. WENDY holding bat.

WENDY  
I...

CUT TO:

M.S. JACK

WENDY (OFF)  
I can't really remember.

JACK  
You can't remember.

JACK moves forward L-R. CAMERA PANS with him.

WENDY (OFF)  
No, I can't.

CUT TO:

110.

M.S. WENDY, holding bat, moves L-R. CAMERA PANS with her.

CUT TO:

INT. HOTEL - JACK'S APARTMENT - M.S.

DANNY sitting at table. CAMERA TRACKS IN on him.

JACK (OFF)  
Maybe it was about Danny. Maybe it was about him.

CUT TO:

INT. HOTEL - LOBBY - M.S.

Blood clear from camera lens revealing furniture floating about on river of blood.

JACK (OFF)  
I think we should discuss Danny.

CUT TO:

INT. HOTEL - CORRIDOR - M.S.

Low Angle Door with word "MURDER" scrawled in reverse on door.

CUT TO:

INT. HOTEL - LOBBY - M.S.

Furniture floating on river of blood towards camera.

JACK (OFF)  
I think... we should discuss what  
should be done with him.

CUT TO:

INT. HOTEL - LOUNGE - M.S.

JACK moves forward.

JACK  
What should be done with him?

CUT TO:

M.S. WENDY holding bat gives nervous laugh.

CUT TO:

111.

M.S. JACK moves forward R-L - CAMERA PANS & TRACKS BACK with  
him.

WENDY (OFF)  
I don't know.

JACK  
I don't think that's true. I think  
you have some very definite ideas  
about what should be done with  
Danny... and I'd like to know what  
they are.

CUT TO:

M.S. WENDY holding bat moves back R-L. CAMERA PANS with her.  
She weeps.

WENDY  
Well I... I think maybe he should  
be taken to a doctor.

CUT TO:

M.S. JACK

JACK  
You think maybe he should be taken  
to a doctor?

CUT TO:

M.S. WENDY

WENDY  
Yes...

CUT TO:

M.S. JACK

JACK  
When do you think maybe he should  
be taken to a doctor?

CUT TO:

M.S. WENDY holding bat.

WENDY  
As soon as possible?

CUT TO:

112.

M.S. JACK

JACK  
As soon as possible.

WENDY (OFF)  
Jack...

CUT TO:

M.S. WENDY holding bat.

WENDY  
...please...

CUT TO:

M.S. JACK moves forward - CAMERA TRACKS BACK before him.

JACK  
You believe his health might be at  
stake?

CUT TO:

M.S. WENDY holding bat moves back.

WENDY  
Ye...yes.

CUT TO:

M.S. JACK moves forward. CAMERA TRACKS BACK before him.

JACK  
And you are concerned about him?

CUT TO:

M.S. WENDY holding bat moves back.

WENDY  
Yes.

CUT TO:

M.S. JACK points to himself as he moves forward.

JACK  
And are you concerned about me?

CUT TO:

M.S. WENDY holding bat moves backwards.

113.

WENDY  
Of course I am.

JACK (OFF)  
Of course you are.

CUT TO:

M.S. JACK moves forward. CAMERA TRACKS BACK before him. He  
points to himself and gestures.

JACK

Have you ever thought about my responsibilities?

WENDY (OFF)

Oh Jack, what are you talking about?

JACK

Have you ever had a single moment's thought about my responsibilities? Have you ever thought for a single solitary moment about my responsibilities to my employers?

CUT TO:

M.S. WENDY holding bat moves backwards.

CUT TO:

M.S. JACK moves forward - CAMERA TRACKS BACK before him.

JACK

Has it ever occurred to you that I have agreed to look after the Overlook Hotel until May the first? Does it matter to you at all that the owners have placed their complete confidence and trust in me, and that I have signed a letter of agreement, a contract, in which I have accepted that responsibility?

CUT TO:

M.S. WENDY holding bat moves backwards L-R to foot of stairs. CAMERA PANS with her. She moves onto first step.

JACK (OFF)

Do you have the slightest idea what a moral and ethical principal is? Do you?

CUT TO:

114.

M.S. JACK moves forward L-R. CAMERA PANS with him.

JACK

Has it ever occurred to you what would happen to my future, if I were to fail to live up to my responsibilities?

CUT TO:

M.S. WENDY holding bat backs up stairs.

JACK (OFF)

Has it ever occurred to you?

JACK moves in cam.R.f.g.

JACK

Has it?

WENDY swinging bat before her backs up stairs. JACK moves after her. CAMERA TRACKS FORWARD after them.

WENDY

Stay away from me!

JACK

Why?

WENDY

I just want to go back to my room.

JACK

Why?

WENDY sobs.

WENDY

Well... I'm very confused, and I just need a chance to think things over.

CUT TO:

M.S. High Angle JACK over WENDY. He moves forward up stairs. She backs away. CAMERA TRACKS BACK and UP before them.

JACK

You've had your whole fucking life to think things over - what's good a few minutes more going to do you now?

115.

WENDY

Jack... stay away from me... please.

JACK reaches up to her.

WENDY

Don't hurt me! Don't hurt me!

JACK

I'm not going to hurt you.

WENDY swings bat in front of her as she backs up stairs.

WENDY

Stay away from me,

JACK

Wendy!

WENDY

Stay away...!

JACK

Darling, light of my life, I'm not going to hurt you. You didn't let me finish my sentence. I said 'I'm not going to hurt you... I'm just going to bash your brains in!' I'm going to bash them right the fuck in.

WENDY waves bat in front of her. JACK laughs.

WENDY

Stay away from me!

CUT TO:

M.S. Low Angle WENDY swinging bat in front of her, backs up stairs. JACK follows her - CAMERA TRACKS FORWARD after them.

WENDY

Stay away from me!

JACK

I'm not going to hurt you.

WENDY  
Stay away from me!

CUT TO:

M.S. High Angle JACK over WENDY. She swings bat in front of her, as she backs away and he follows her.

116.

WENDY  
Stay away from me! Please...

JACK  
Stop swinging the bat.

WENDY  
Stay away from me.

JACK  
Put the bat down, Wendy.

WENDY  
Stop it!

JACK  
Wendy give me the bat.

WENDY  
Stay... stay away!

JACK  
Give me the bat.

CUT TO:

M.S. Low Angle WENDY over JACK. CAMERA TRACKS FORWARD as they come up stairs.

WENDY  
Stay away from me.

JACK  
Give me the bat.

WENDY  
Jack, stay away from me!

JACK  
Stop swinging the bat.

WENDY  
Get down.

CUT TO:

M.S. High Angle JACK over WENDY. She swings bat in front of her as they move up stairs. CAMERA TRACKS with them.

JACK  
Give me the bat.

WENDY  
Go away from me.

117.

JACK  
Wendy...

WENDY  
Go away.



JACK  
Give me the bat.

WENDY  
Go away.

JACK  
Give me the bat.

JACK reaches up with hand. WENDY hits his hand with bat.  
SHE SCREAMS. HE YELLS and grabs his wrist.

CUT TO:

M.S. Low Angle WENDY over JACK.

JACK  
Goddamn!

WENDY hits JACK on head with bat.

CUT TO:

M.S. High Angle JACK over WENDY - he throws up hand and  
leans back.

CUT TO:

M.L.S. Low Angle WENDY over JACK. He falls backwards down  
stairs. CAMERA PANS L-R with him as he somersaults down  
stairs, stopping face down on half landing.

CUT TO:

M.L.S. High Angle WENDY back to camera at top of stairs.  
JACK lying facedown on half landing.

WENDY  
Oh...oh!

DISSOLVE TO:

INT. HOTEL - KITCHEN - M.C.S.

JACK lying on his back on floor. He GROANS as he is dragged  
along R-L. CAMERA TRACKS with him.

CUT TO:

118.

INT. OVERLOOK HOTEL - KITCHEN - M.S.

WENDY, holding JACK's ankles, drags him backwards to food  
store door. She undoes bolt, then tries to open door. JACK  
GROANS.

CUT TO:

M.S. Low Angle WENDY tugging at handle. JACK GROANS OFF.

CUT TO:

M.C.S. WENDY tugging at handle. She looks down cam.R.

CUT TO:

M.C.S. JACK, lying on his back on the floor GROANING, starts  
to come to. His eyes open and he lifts his head up.

CUT TO:

M.C.S. WENDY, tugging at door handle.

CUT TO:

M.C.S. WENDY's hand on handle. She takes out pin on chain in handle and tugs handle open.

CUT TO:

M.S. WENDY swings door open. Then she takes hold of JACK's ankles.

CUT TO:

M.C.S. JACK.

JACK

Hey... what are you doing?

CUT TO:

M.S. WENDY pulling JACK by the legs into food store.

JACK

Ohhh... what are you doing?

CUT TO:

M.S. High Angle JACK on his back being dragged through door into food store.

119.

JACK

Hey, wait a minute... What are you doing?

WENDY puts his feet down and moves away to door.

JACK

What are you doing?

CUT TO:

M.S. Low Angle WENDY's feet and legs move forward from JACK - She exits cam.R.f.g. JACK rolls over onto his elbow. Door closes in f.g.

CUT TO:

M.S. JACK on floor in f.g. WENDY in b.g. closes the door. JACK gets onto his feet. He GROANS and grips his R. ankle, staggering against cardboard boxes. They fall down onto him.

CUT TO:

INT. HOTEL KITCHEN - M.S.

WENDY puts pin in handle, and backs L-R away from door. CAMERA PANS with her.

JACK (OFF)

Hey, wait a minute!

WENDY turns away and looks about.

JACK (OFF)

What are you doing?

WENDY sees knife in rack on wall and lifts it out of rack. She turns to face food store door.

JACK (OFF)

Open the door.

WENDY backs away to table.

JACK (OFF)  
Goddamit! Let me out of here!  
Open the goddam door.

WENDY, resting one hand on table, weeps as she sinks to her knees.

CUT TO:

120.

INT. HOTEL - FOOD STORE ROOM - M.C.S.

Low Angle - JACK.

JACK  
Wendy, listen. Let me out of here  
and I'll forget the whole goddam  
thing. It'll be just like nothing  
ever happened.

CUT TO:

INT. HOTEL - KITCHEN - M.S.

WENDY kneeling by table. She is weeping and puts her hand up to her head.

CUT TO:

INT. FOOD STORE ROOM - M.C.S.

Low Angle JACK listens to her weeping.

JACK  
Wendy, baby...

He puts hand up to head.

JACK  
I think you hurt my head real bad.

He takes his hand away from his head.

JACK  
I'm dizzy. I need a doctor.

CUT TO:

INT. KITCHEN - M.S.

WENDY weeping as she kneels by table.

JACK (OFF)  
Honey... don't leave me in here.

WENDY stands up. CAMERA TILTS UP with her.

WENDY  
I'm gonna go now -

WENDY walks R-L. CAMERA PANS with her to food store room door.

121.

WENDY  
I'm going to try and get... get  
Danny down to the Sidewinder... in  
the Snowcat today.

She weeps.

WENDY  
I'll bring back a doctor.

CUT TO:

INT. FOOD STORE ROOM - M.C.S.

JACK

Wendy... JACK

WENDY (OFF)  
I'm gonna go now.

Wendy... JACK

CUT TO:

INT. KITCHEN - M.S.

WENDY weeping turns to food store door.

WENDY  
Yes?

CUT TO:

INT. FOOD STORE ROOM - M.C.S.

JACK smiling.

JACK  
You've got a big surprise coming to  
you.

He laughs.

JACK  
You're not going anywhere.

He laughs.

CUT TO:

122.

INT. KITCHEN - M.S.

WENDY by food store door.

JACK (OFF)  
Go check out the Snowcat and the  
radio and see what I mean.

He laughs off.

JACK (OFF)  
Go check it out!

He laughs off. WENDY exits cam.L.

CUT TO:

INT. FOOD STORE ROOM - M.C.S.

JACK laughing.

JACK  
Go check it out!

He laughs.

JACK  
Go check it out!

He laughs.

CUT TO:

INT. HOTEL - CORRIDOR - M.L.S.

WENDY carrying knife runs forward - CAMERA PANS L-R with her as she runs to door. She forces it open.

CUT TO:

EXT. HOTEL - M.L.S.

WENDY forces door open against snow and walks out on snow. CAMERA PANS L-R with her to edge of porch. She runs away to b.g.

CUT TO:

M.L.S. WENDY runs L-R along front of hotel - CAMERA TRACKS with her.

CUT TO:

123.

INT. HOTEL - GARAGE - M.S.

Snowcat in garage. WENDY seen through open doorway. She runs forward and enters garage, carrying knife. She stops at entrance. Then she moves L-R towards Snowcat, and picks up distributor cap. CAMERA TRACKS IN on her, reacting to damaged distributor cap.

CUT TO:

BLACK FRAMES.

Superimposed over:

4 p.m.

CUT TO:

EXT. HOTEL - L.S.

Overlook Hotel in b.g. Snow and trees in f.g.

CUT TO:

INT. HOTEL - FOOD STORE ROOM - M.C.S.

JACK asleep on sacks. CAMERA TRACKS BACK. KNOCK ON DOOR OFF. JACK stirs and rubs his eyes. KNOCK ON DOOR OFF. Jack sits up.

JACK  
Wendy?

CAMERA TRACKS BACK as JACK feels his R. ankle.

GRADY (OFF)  
It's Grady, Mr. Torrance. Delbert Grady.

JACK  
Grady... oh.

JACK puts his hand up on shelf.

JACK  
Oh Grady... right. Grady... er...

JACK stands up and moves R-L behind shelves towards door.  
CAMERA TRACKS with him.

JACK  
Hullo Grady.

JACK moves R-L to door and leans on it with his hand.

124.

GRADY (OFF)  
Mr. Torrance, I see you can hardly  
have taken care of the...

CUT TO:

M.C.S. JACK by door.

GRADY (OFF)  
business we discussed.

He moves back R-L from door.

JACK  
No need to rub it in, Mr. Grady.  
I'll deal with that situation as  
soon as I get out of here.

GRADY (OFF)  
Will you indeed, Mr. Torrance.

He puts his hand up to his head.

GRADY (OFF)  
I wonder. I have my doubts.

He lowers his hand from his head.

GRADY (OFF)  
I and others have come to believe...  
that your heart is not in this,  
that you haven't the belly for it.

JACK laughs.

JACK  
Just give me one more chance to  
prove it, Mr. Grady. That's all I  
ask.

GRADY (OFF)  
Your wife appears to be stronger  
than we imagined, Mr. Torrance.  
Somewhat more resourceful, she  
seems to have got the better of you.

JACK  
For the moment, Mr. Grady. Only  
for the moment.

125.

GRADY (OFF)  
I fear that you will have to deal  
with this matter in the harshest  
possible way, Mr. Torrance. I fear  
that is the only thing to do.

JACK  
There's nothing I look forward to

with the greater pleasure, Mr. Grady.

GRADY (OFF)

You give your word on that do you,  
Mr. Torrance?

JACK nods his head.

JACK

I give you my word.

SOUND OF BOLT BEING DRAWN & HANDLE BEING UNFASTENED OFF.

CUT TO:

EXT. ROAD - NIGHT - L.S.

HALLORAN driving Snowcat forward along snow-covered road  
between banks of trees.

DISSOLVE TO:

INT. HALLORAN'S SNOWCAT - M.C.S.

HALLORAN driving Snowcat L-R along road.

DISSOLVE TO:

M.S. Shooting from behind HALLORAN sitting cam.L through  
windscreen, with wipers working, as he moves forward along  
snow-covered road. Trees on either side of road.

CUT TO:

INT. HOTEL - JACK'S APARTMENT - NIGHT - M.C.S.

DANNY moves away R-L towards his MOTHER asleep in bed.  
CAMERA PANS with him.

TONY'S VOICE

Red Rum. Red Rum. Red Rum. Red  
Rum.

DANNY stops beside WENDY asleep in bed.

126.

TONY'S VOICE

Red Rum.

WENDY stirs in bed. DANNY reaches out with his hand for  
knife on table cam.R of bed.

TONY'S VOICE

Red Rum.

DANNY holds up knife.

TONY'S VOICE

Red Rum. Red Rum.

He feels blade.

TONY'S VOICE

Red Rum. Red Rum.

He takes hand away from blade.

TONY'S VOICE

Red Rum.

He turns away from bed and holding knife up walks L-R.  
CAMERA PANS with him.

TONY'S VOICE

Red Rum. Red Rum. Red Rum. Red  
Rum. Red Rum.

He stops by dressing table.

TONY'S VOICE

Red Rum.

He picks up lipstick from dressing table.

TONY'S VOICE

Red Rum. Red Rum.

He turns away from dressing table.

TONY'S VOICE

Red Rum.

DANNY walks R-L away to door - CAMERA PANS with him.

TONY'S VOICE

Red Rum. Red Rum. Red Rum.

CUT TO:

127.

INT. OVERLOOK HOTEL - JACK'S APARTMENT - NIGHT - M.S.

DANNY holding knife and lipstick at door. WENDY asleep in  
bed in b.g.

TONY'S VOICE

Red Rum. Red Rum.

He starts to write with lipstick the word "MURDER" IN  
reverse on the door.

TONY'S VOICE

Red Rum. Red Rum. Red Rum. Red  
Rum. Red Rum. Red Rum.

He finishes writing word and looks at word.

TONY'S VOICE

Red Rum. Red Rum.

He turns and walks away to WENDY asleep in bed.

TONY'S VOICE

Red Rum. Red Rum. Red Rum.

WENDY wakes and sits up with a SHRIEK.

CUT TO:

M.S. DANNY beside WENDY in bed.

DANNY

Red Rum. Red Rum. Red Rum.

WENDY gets out of bed and takes knife away from him.

WENDY

Danny. Danny, stop it. Danny!

DANNY

Red Rum. Red Rum. Red Rum. Red  
Rum.

WENDY puts her arms round DANNY and pulls him towards her.  
She looks over his shoulder.



WENDY

Eh...

She reacts - CAMERA ZOOMS IN on her face.

CUT TO:

128.

M.S. WENDY's P.O.V. The word "MURDER" written by DANNY on door - reflected in mirror. CAMERA ZOOMS IN on word. SOUND OF AXE STRIKING DOOR OFF.

CUT TO:

M.C.S. WENDY shrieks and looks cam.L. She puts her hand up to DANNY's head.

CUT TO:

INT. HOTEL - CORRIDOR - M.S.

JACK swings axe at front door of his apartment.

CUT TO:

INT. JACK'S APARTMENT - M.S.

WENDY holding DANNY in her arms gets up off bed.

CUT TO:

INT. HOTEL - CORRIDOR - M.S.

JACK swings axe at front door of apartment.

CUT TO:

INT. JACK'S APARTMENT - M.S.

WENDY, with DANNY in her arms, looks about, then moves to door with "MURDER" in reverse written on it. She opens door and goes into bathroom, with DANNY, closing door behind her.

CUT TO:

INT. BATHROOM - M.S.

WENDY, with DANNY clinging to her, closes the door. Then she bolts and locks it.

CUT TO:

INT. HOTEL CORRIDOR - M.S.

JACK swings axe at door and splinters a panel.

CUT TO:

INT. BATHROOM - M.S.

WENDY & DANNY move R-L from door to window. She drops knife in basin as she passes it. CAMERA PANS with them.

129.

WENDY unbolts window and raises the bottom part.

CUT TO:

EXT. HOTEL - M.S.

WENDY tries to force bottom part of window higher up.

CUT TO:

INT. BATHROOM - M.C.S.

DANNY clinging to WENDY looks over his shoulder as he hears axe splintering door OFF.

CUT TO:

INT. HOTEL CORRIDOR - M.S.

JACK swings axe at splintered panel on door.

CUT TO:

EXT. HOTEL BATHROOM WINDOW - M.S.

WENDY looking out of window.

CUT TO:

L.S. HOTEL. WENDY at bathroom window. She draws back into bathroom.

CUT TO:

INT. HOTEL CORRIDOR - M.S.

JACK swings axe at splintered panel on door.

CUT TO:

INT. JACK'S APARTMENT - M.S.

JACK pulls piece of wood away from splintered panel, and looks through gap.

CUT TO:

M.C.S. JACK at gap in panel.

JACK  
Wendy, I'm home.

130.

He looks down. CAMERA TILTS DOWN - he removes a piece of wood with hand and then reaches in and unlocks door.

CUT TO:

INT. BATHROOM - M.S.

WENDY, back to camera, lifts DANNY up to open window.

CUT TO:

EXT. HOTEL - L.S.

WENDY pushes DANNY out through open window onto snow. She lets him go and he slides L-R down snow. He stands up at the bottom, and looks up at WENDY at window.

CUT TO:

M.S. WENDY struggling to get out of open window.

CUT TO:

INT. JACK'S APARTMENT - M.S.

JACK, carrying axe, moves up stairs from open front door. CAMERA TRACKS BACK with him.

CUT TO:

EXT. HOTEL - M.S.

WENDY struggling to get out of bathroom window. She goes back into bathroom.

CUT TO:

M.S. DANNY looking up cam.L at bathroom window.

CUT TO:

INT. JACK'S APARTMENT - BEDROOM - M.S.

JACK, carrying axe, walks away across Living Room into Bedroom. CAMERA TRACKS after him.

JACK  
Come out, come out, wherever you are!

CUT TO:

131.

INT. BATHROOM - M.S.

WENDY trying to force window up higher. She looks over her shoulder, then puts her head down to open window.

CUT TO:

EXT. HOTEL - M.S.

WENDY tries to get out of open window.

CUT TO:

INT. BEDROOM - M.C.S.

JACK enters cam.R. He stops at Bathroom door. HE RAPS ON DOOR.

CUT TO:

EXT. HOTEL - M.S.

WENDY with head out of open Bathroom window.

WENDY  
Danny, I can't get out!

CUT TO:

L.S. WENDY at Bathroom window cam.L. DANNY at foot of slope of snow looking up cam.L.

WENDY  
Run, run and hide. Run, quick!

DANNY runs away L-R.

CUT TO:

INT. BEDROOM - M.C.S.

JACK at Bathroom door.

JACK  
Little pigs, little pigs, let me come in!

CUT TO:

INT. BATHROOM - M.S.

WENDY by open window. She moves L-R to basin. CAMERA PANS with her. She picks up knife and moves R-L to side of door.

132.

CAMERA PANS with her.

CUT TO:

INT. BEDROOM - M.C.S.

JACK at Bathroom door.

JACK  
Not by the hair on your chin,  
chin, chin. Then I'll huff, and  
I'll puff

CUT TO:

M.S. JACK holding axe back to camera at Bathroom door.

JACK (CONT'D)  
and I'll blow your house in.

He swings axe back.

CUT TO:

M.S. JACK swings axe twice at Bathroom door. WENDY SCREAMS OFF.

CUT TO:

INT. BATHROOM - M.S.

WENDY standing at side of door. JACK's axe appear through door. WENDY SCREAMS. JACK's axe repeatedly appears and splinters door. WENDY screams.

WENDY  
Jack. Please. Don't... Don't...

Head of axe appears through splintered door. WENDY SCREAMS.

WENDY  
Don't! Oh! Please

Head of axe appears again through door. WENDY SCREAMS.

WENDY  
Stop!

CUT TO:

M.C.S. Splintered door panel.

WENDY (OFF)  
Jack!

133.

JACK in b.g. swings axe at door and smashes away the splintered wood.

WENDY (OFF)  
Stop it! Stop it!

CUT TO:

INT. BEDROOM - M.S.

JACK swings axe at splintered door.

WENDY (OFF)

Stop it!

JACK moves L-R to gap in splintered door. WENDY SCREAMS OFF.

CUT TO:

INT. BATHROOM - M.C.S.

JACK's face at gap in splintered door.

JACK

Here's Johnny!

CUT TO:

M.C.S. WENDY holding knife SCREAMS.

CUT TO:

M.C.S. JACK's smiling face at gap in splintered door. He moves backwards and reaches in through gap.

CUT TO:

M.C.S. JACK's hand in through gap in door to key on inside of door.

CUT TO:

M.S. WENDY strikes down with knife.

CUT TO:

M.C.S. JACK's hand on key. WENDY's knife slashes across back of his hand, and withdraws cam.R. JACK's hand moves to gap in door. JACK YELLS OFF.

CUT TO:

134.

M.C.S. JACK's face at gap in door. HE IS YELLING. He looks down and turns away from door.

CUT TO:

EXT. ROAD - NIGHT - M.S.

Shooting from behind HALLORAN sitting back to camera L.f.g. through windscreen as he drives along snow-covered road.

CUT TO:

INT. BATHROOM - M.S.

WENDY at side of door. She looks cam.R as she hears HALLORAN's Snowcat approaching OFF.

CUT TO:

INT. BEDROOM - M.C.S.

JACK at Bathroom door - he turns round as he hears HALLORAN's Snowcat approaching OFF. He looks down cam.L.

CUT TO:

EXT. HOTEL - NIGHT - L.S.

HALLORAN's Snowcat moves R-L along snow-covered road.  
CAMERA TRACKS with it revealing Overlook Hotel in b.g.

CUT TO:

INT. BEDROOM - M.C.S.

JACK looking cam.R. He turns away to splintered door.  
SOUND OF SNOWCAT OFF.

CUT TO:

INT. BATHROOM - M.C.S.

WENDY at side of door listening.

CUT TO:

EXT. HOTEL - L.S.

HALLORAN's Snowcat moves R-L along front of Hotel. CAMERA  
TRACKS with it. Snowcat stops.

CUT TO:

135.

INT. HOTEL CORRIDOR - KITCHEN - M.L.S.

DANNY runs forward along corridor. CAMERA TRACKS BACK  
before him. He runs into kitchen - stops and moves L-R to  
oven. He kneels down beside it. CAMERA PANS with him.  
DANNY slides oven door open R-L and crawls into it.

CUT TO:

M.C.S. DANNY in oven slides door R-L.

CUT TO:

M.S. Oven door sliding L-R.

CUT TO:

M.S. JACK holding axe limps R-L through kitchen. CAMERA  
TRACKS with him.

CUT TO:

INT. BATHROOM - M.S.

WENDY sobbing at side of door - then she moves to door and  
slashes at it with knife.

CUT TO:

EXT. HOTEL - M.L.S.

HALLORAN walking R-L. CAMERA TRACKS with him. He moves to  
door left open by WENDY. He pulls it open wide and exits  
into Hotel.

CUT TO:

INT. HOTEL - LOBBY - M.S.

JACK holding axe moves forward - CAMERA PANS R-L and TRACKS  
with him. He moves away up stairs.

HALLORAN (OFF)

Hallo!

JACK at top of stairs.

HALLORAN (OFF)

Anybody here?

JACK moves away from stairs CAMERA TRACKS after him. JACK moves R-L and looks down at Lobby. CAMERA TRACKS after him.

136.

HALLORAN (OFF)

Hallo! Anybody here?

CUT TO:

M.L.S. HALLORAN moves forward along corridor. CAMERA TRACKS FORWARD.

HALLORAN

Hallo!

HALLORAN moves R-L to entrance to Lobby.

HALLORAN

Anybody here?

HALLORAN moves away into Lobby. CAMERA TRACKS FORWARD after him.

HALLORAN

Hallo! Hallo! Anybody here?

JACK, holding axe, YELLS as he steps from behind pillar cam.R and moves towards HALLORAN.

CUT TO:

M.S. JACK YELLING as he swings axe at HALLORAN.

CUT TO:

M.C.S. HALLORAN's chest - axe pierces raincoat and blood oozes out.

CUT TO:

M.C.S. DANNY, with his mouth wide open.

CUT TO:

M.S. JACK over HALLORAN. JACK holding onto shaft of axe.

CUT TO:

M.C.S. HALLORAN, with his mouth wide open.

CUT TO:

M.C.S. DANNY, with his mouth wide open.

CUT TO:

137.

M.S. JACK over HALLORAN, holding onto shaft of axe.

CUT TO:

M.C.S. HALLORAN, with his mouth wide open, sinks down out of shot.

CUT TO:

M.C.S. DANNY, with his mouth wide open.

CUT TO:

M.C.S. JACK rises up into shot.

CUT TO:

M.L.S. JACK holding axe standing beside body of HALLORAN on floor. JACK limps forward. CAMERA TRACKS BACK before him.

JACK  
Danny! Danny boy!

He stops at corridor to kitchen.

JACK  
Danny!

CUT TO:

M.L.S. JACK back to camera in R.f.g. DANNY climbs out of oven in b.g. JACK moves forward. DANNY exits cam.R.f.g. JACK limps away. CAMERA TRACKS IN after him.

JACK  
Danny! Danny!

CUT TO:

INT. HOTEL - STAIRS - M.S.

High Angle WENDY runs up stairs L-R. She pauses on landing.

WENDY  
Danny!

CAMERA TRACKS BACK before WENDY as she goes up next flight of stairs. She stops at top of stairs and looks along landing.

CUT TO:

M.L.S. WENDY'S P.O.V. Shooting along landing into open doorway of bedroom.

138.

MAN, dressed in Dog's costume, kneeling at foot of bed. He leans back and looks towards her. MAN, in evening dress, leans forward and looks at WENDY. CAMERA ZOOMS IN on them.

CUT TO:

M.S. WENDY, holding knife, at top of stairs backs away - then turns and runs away along corridor, exiting cam.L at end.

CUT TO:

INT. LOBBY - M.L.S.

JACK, holding axe, limps forward and moves L-R through entrance. He walks away to open door. CAMERA TRACKS after him. He stops in doorway.

CUT TO:

EXT. OVERLOOK HOTEL - NIGHT - M.L.S.

Shooting from door. HALLORAN's Snowcat in b.g. CAMERA PANS L-R.

CUT TO:

INT. HOTEL - LOBBY - M.S.



JACK, holding axe, at open doorway. He comes in and moves L-R to switch panel on wall. He opens cover and presses switches down. He leans towards open doorway and watches lights going on outside.

CUT TO:

EXT. HOTEL - M.S.

DANNY crouched behind track of HALLORAN's Snowcat. He peers round corner.

CUT TO:

EXT. HOTEL - M.S.

JACK limps to open doorway and stops.

JACK  
Danny!

CUT TO:

139.

EXT. HOTEL - M.S.

DANNY by track of HALLORAN's Snowcat. He moves away L-R.

CUT TO:

M.L.S. JACK limps away from door.

JACK  
Danny!

CUT TO:

M.S. DANNY runs L-R and exits cam.R.

CUT TO:

M.S. JACK limping L-R from Hotel. CAMERA TRACKS with him.

JACK  
Danny!

CUT TO:

M.L.S. DANNY running away L-R across snow. CAMERA PANS with him. He runs into Maze.

CUT TO:

M.S. JACK limping L-R. CAMERA TRACKS with him. Hotel in b.g.

CUT TO:

EXT. HOTEL - MAZE - M.S.

DANNY running away through Maze. CAMERA TRACKS after him. He looks back over his shoulder.

CUT TO:

M.S. JACK in the Maze. He limps forward. CAMERA TRACKS BACK before him.

JACK  
Danny! I'm coming. I'm coming Dan!

He looks down.

CUT TO:

M.C.S. DANNY's footprints in snow. CAMERA TILTS UP & TRACKS FORWARD along DANNY's footprints.

CUT TO:

140.

M.C.S. DANNY's feet and legs running away through Maze. CAMERA TRACKS FORWARD.

CUT TO:

INT. HOTEL - M.L.S.

WENDY, carrying knife, runs forward into kitchen. She looks towards stairs in b.g.

WENDY

Danny!

WENDY stumbles forward through coffee pots and rings on floor. CAMERA TRACKS BACK before her.

WENDY

Oh!

WENDY turns R-L. CAMERA TRACKS with her. She moves away along corridor. CAMERA TRACKS after her. She stops at corner. CAMERA CONTINUES PAST her revealing HALLORAN lying dead on floor of lobby.

CUT TO:

M.C.S. WENDY reacts.

CUT TO:

M.L.S. HALLORAN's body lying on floor. CAMERA ZOOMS IN on it.

CUT TO:

M.C.S. WENDY looks about. She moves away R-L. CAMERA PANS with her. She SCREAMS and turns to cam.R. CAMERA WHIP PANS L-R onto M.L.S. INJURED GUEST.

CUT TO:

M.S. WENDY reacting - knife trembles in her hand.

CUT TO:

M.C.S. INJURED GUEST, with scar running down his head and face. He raises glass he is holding.

INJURED GUEST

Great party, isn't it?

CUT TO:

141.

M.S. WENDY SCREAMING turns and runs away.

CUT TO:

EXT. HOTEL - MAZE - M.L.S.

DANNY running away through Maze. CAMERA TRACKS after him.

JACK (OFF)

Danny! Danny! I'm coming!

CUT TO:

M.S. JACK limps forward in Maze. CAMERA TRACKS BACK before him.

JACK  
You can't get away. I'm right  
behind you.

CUT TO:

INT. HOTEL - CORRIDOR & LOUNGE - M.L.S.

WENDY runs forward.

WENDY  
Danny!

WENDY runs forward and then moves R-L. CAMERA PANS with her - she stops cam.R.f.g. and SCREAMS.

CUT TO:

M.C.S. WENDY looking about.

CUT TO:

M.L.S. SKELETONS sitting in chairs. Bottle of champagne on table in f.g.

CUT TO:

M.S. SKELETONS sitting at table with bottle and glasses on it.

CUT TO:

M.L.S. SKELETONS sitting in chairs round tables with bottles on them.

CUT TO:

142.

EXT. HOTEL - MAZE - M.L.S.

JACK limps away through Maze. CAMERA TRACKS FORWARD after him.

CUT TO:

M.S. DANNY steps backwards in his footprints in snow.

CUT TO:

M.S. JACK limps forward laughing.

JACK  
Danny!

CUT TO:

M.L.S. DANNY stepping backwards in his footprints in snow. He jumps L-R landing in snow, and crawls L-R - brushing his traces in the snow out with his hands.

CUT TO:

INT. HOTEL - CORRIDOR - M.L.S.

WENDY holding knife runs forward. She slows down as she nears f.g. She moves R-L. CAMERA PANS with her to open door. She stops by doorway and looks along corridor towards lift doors in b.g.

CUT TO:

M.S. Lift doors. Blood gushes in cam.L and surges forward along floor.

CUT TO:

M.C.S. WENDY reacts.

CUT TO:

M.S. Lift doors. Blood gushes in cam.L and cam.R - surging forward in wave towards camera.

CUT TO:

EXT. HOTEL - MAZE - M.S.

DANNY sitting leaning against side of Maze. CAMERA TRACKS R-L revealing JACK, holding axe, cam.R.b.g. He limps R-L and moves away along Maze.

CUT TO:

143.

M.S. DANNY's footprints in the snow - CAMERA TRACKS FORWARD and stops when footprints end. CAMERA TILTS UP to snow without footprints.

CUT TO:

M.C.S. JACK - he looks about then back and forwards - and finally cam.R.

JACK

Danny!

He looks cam.L.

CUT TO:

M.C.S. DANNY crouched against side of Maze.

JACK (OFF)

Danny!

CUT TO:

M.S. JACK - he looks about then cam.L.

JACK

Danny!

CUT TO:

M.L.S. JACK limps L-R and exits cam.R.

CUT TO:

M.S. DANNY appears from behind mound of snow and moves forward R-L.

CUT TO:

M.L.S. DANNY's P.O.V. Empty Maze.

CUT TO:

M.S. DANNY moves away R-L from mound of snow. CAMERA PANS with him. He runs away along Maze.

CUT TO:

M.S. Footprints in snow in Maze. CAMERA TRACKS FORWARD along footprints.

CUT TO:

144.

M.L.S. JACK, back to camera, limping away along Maze. CAMERA TRACKS after him.

CUT TO:

M.S. JACK limps forward along Maze. CAMERA TRACKS BACK before him.

CUT TO:

M.S. CAMERA TRACKS FORWARD along Maze.

CUT TO:

M.S. DANNY runs forward along Maze. CAMERA TRACKS BACK.

CUT TO:

M.L.S. JACK moves to opening cam.R. CAMERA TRACKS FORWARD - he turns and moves R-L to opening cam.L. CAMERA PANS with him. He stops and turns - then moves L-R. CAMERA PANS with him and TRACKS after him as he limps along MAZE.

CUT TO:

EXT. HOTEL - M.L.S.

WENDY sobbing and holding knife runs away to HALLORAN's Snowcat in b.g. CAMERA TRACKS FORWARD after her. She stops by Snowcat and looks about.

CUT TO:

EXT. HOTEL - MAZE - M.S.

DANNY runs forward in Maze. CAMERA TRACKS BACK. DANNY looks over his shoulder and falls down in snow at entrance.

CUT TO:

EXT. HOTEL - M.S.

WENDY standing by HALLORAN's Snowcat. She throws down knife.

WENDY  
Danny! Danny!

She runs forward and out cam.R.f.g.

CUT TO:

M.L.S. DANNY lying on snow at entrance to Maze. He gets up and runs R-L. CAMERA PANS with him.

145.

DANNY  
Mommy...

WENDY (OFF)  
Danny, come here!

DANNY  
Mommy... Mommy...!

WENDY (OFF)

Danny!

DANNY runs R-L into WENDY's arms as she kneels on snow.

DANNY

Mommy!

WENDY

Oh!

WENDY hugs and kisses DANNY.

WENDY

Oh Danny!

CUT TO:

EXT. HOTEL - MAZE - M.S.

JACK holding axe limps forward - CAMERA TRACKS BACK.

JACK

Danny! Where...

JACK GROANS.

CUT TO:

EXT. HOTEL - M.L.S.

WENDY holding DANNY moves R-L to HALLORAN's Snowcat. CAMERA PANS with them. WENDY opens door of Snowcat and lifts DANNY up to cab.

CUT TO:

EXT. HOTEL - MAZE - M.L.S.

JACK GROANING staggers away along Maze - CAMERA TRACKS after him.

JACK

Danny!

146.

He stumbles and lies in snow. He struggles up to his feet.

CUT TO:

EXT. HOTEL - L.S.

Snowcat with lights on moves R-L in front of Hotel, then turns to cam.R. JACK SHOUTS INAUDIBLE OFF.

CUT TO:

EXT. HOTEL - MAZE - M.S.

JACK staggers forward. CAMERA TRACKS BACK - INDISTINCT SHOUTS. He GROANS as he moves forward R-L.

CUT TO:

EXT. HOTEL - L.S.

Snowcat drives away down road. JACK INAUDIBLE SHOUTS OFF.

CUT TO:

EXT. HOTEL - MAZE - M.S.

JACK staggers forward along Maze. CAMERA TRACKS BACK - INDISTINCT MOANS & GROANS.

CUT TO:

M.L.S. JACK staggers away along Maze. CAMERA TRACKS after him. INDISTINCT MOANS. He slumps down cam.L against side of Maze.

CUT TO:

EXT. HOTEL - MAZE - DAY - M.C.S.

JACK sitting up to his chest in snow dead. Snow and icicles on his face.

CUT TO:

INT. HOTEL - GOLD BALLROOM - M.L.S.

Entrance to Gold Ballroom - CAMERA TRACKS FORWARD through entrance to photographs on wall. CAMERA TRACKS IN close on photograph of Guests at Ball.

DISSOLVE TO:

147.

M.S. Photograph of Guests at Ball.

DISSOLVE TO:

M.C.S. Photograph of YOUNG MAN in dinner jacket. CAMERA TILTS DOWN TO:

OVERLOOK HOTEL  
JULY 4th BALL  
1921

FADE OUT.

BLACK FRAMES.