

"THE SHINING"

Screenplay by

Stanley Kubrick & Diane Johnson

Based on the novel

by

Stephen King

Post Production Script  
July, 1980

FADE IN:

1 EXT. COLORADO MOUNTAIN (U.S.A.) - DAY - L.S. 1

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

DISSOLVE TO:

2 EXT. ROAD - DAY - L.S. 2

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

CUT TO:

3 EXT. COLORADO MOUNTAINS & ROAD - DAY - L.S. 3

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.

(CONTINUED)

3 CONTINUED:

3

## THE INTERVIEW.

CUT TO:

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

4

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.

(CONTINUED)

4 CONTINUED:

4

SECRETARY

Hallo.

JACK

Susie, how do you do?

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:

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

5

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

CUT TO:

6 INT. JACK & WENDY'S APARTMENT IN BOULDER (USA) / LIVING ROOM -6  
DAY - M.L.S.

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

DANNY

Mom...

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:

(CONTINUED)

6 CONTINUED:

6

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.

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:

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

7

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?

(CONTINUED)

7 CONTINUED:

7

JACK  
Bill, how do you do?

WATSON  
Pleased to meet you.

JACK  
Pleasure to meet you.

ULLMAN  
Grab a chair Bill, and join in.

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:

(CONTINUED)

7 CONTINUED: (2)

7

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

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

Oh, it sure would be

CUT TO:

M.S. ULLMAN

ULLMAN

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:

(CONTINUED)



7 CONTINUED: (3)

7

M.L.S. ULLMAN over WATSON & 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?

JACK

Only in a very general way.

ULLMAN

Well...

CUT TO:

M.S. ULLMAN

ULLMAN

...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.

(MORE)

(CONTINUED)

7 CONTINUED: (4)

7

ULLMAN (CONT'D)

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... 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

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.

(CONTINUED)

7 CONTINUED: (5)

7

ULLMAN

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... 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

Well, my predecessor in this job

CUT TO:

M.S. ULLMAN.

(CONTINUED)

7 CONTINUED: (6)

7

ULLMAN

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

CUT TO:

M.C.S. JACK

ULLMAN

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

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

shut in together over long periods of time.

JACK

Well, that is eh quite a story.

CUT TO:

M.S. ULLMAN laughs.

(CONTINUED)

7 CONTINUED: (7)

7

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.

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

...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:

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

8

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

DANNY

Tony, do you think Daddy will get the job?

(CONTINUED)

8 CONTINUED:

8

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

CUT TO:

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

9

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.

She picks up telephone receiver.

WENDY  
(into phone)  
Hello.

CUT TO:

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

10

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:

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

11

WENDY sitting on back of chair phone to ear.

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

CUT TO:

12 INT. HOTEL - LOBBY - DAY - M.L.S. 12

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.

13 INT. BOULDER APARTMENT/BATHROOM - DAY - M.S. 13

DANNY standing on stool by basin. He is reflected in mirror.

CAMERA TRACKS IN on his reflection in mirror.

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

DANNY wiggles forefinger.

TONY  
I don't know.

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

DANNY wiggles forefinger.

TONY  
I don't want to.

DANNY  
Please...

DANNY wiggles forefinger.

TONY  
No.

DANNY  
Now Tony, tell me.

CUT TO:

14 INT. HOTEL - LOBBY - M.L.S. 14

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:

15 INT. HOTEL/CORRIDOR - M.S. 15  
Two Little GRADY girls holding hands.

CUT TO:

16 INT. HOTEL/LOBBY - M.L.S. 16  
Blood gushing in from corridors L-R of lift doors and surging towards camera.

CUT TO:

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:

17 INT. BOULDER APARTMENT/DANNY'S BEDROOM - DAY - M.S. 17  
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.

(CONTINUED)



17 CONTINUED:

17

DANNY

No.

DOCTOR

Do you remember when you were brushing  
your teeth?

DANNY

Yes.

CUT TO:

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:

(CONTINUED)

17 CONTINUED: (2)

17

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.

DOCTOR

Oh,

CUT TO:

M.C.S. DOCTOR

DOCTOR

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:

(CONTINUED)

17 CONTINUED: (3)

17

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

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.

(CONTINUED)

17 CONTINUED: (4)

17

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

CUT TO:

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

18

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.

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.

(MORE)

(CONTINUED)

18 CONTINUED:

18

DOCTOR (CONT'D)  
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:

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  
you can always think about having  
some tests done.

WENDY holds cigarette packet out towards DOCTOR.

DOCTOR  
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:

(CONTINUED)

18 CONTINUED: (2)

18

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:

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:

(CONTINUED)

18 CONTINUED: (3)

18

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.

DOCTOR

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:

(CONTINUED)

18 CONTINUED: (4)

18

M.S. DOCTOR

WENDY

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

CUT TO:

M.C.S. WENDY

WENDY

"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:

19 EXT. COLORADO MOUNTAINS - DAY - L.S.

19

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

CUT TO:

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

20

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?

(CONTINUED)



20 CONTINUED:

20

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?

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 cannabilism 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:

21 EXT. COLORADO MOUNTAINS - DAY - L.S. 21

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

CUT TO:

22 EXT. OVERLOOK HOTEL - DAY - L.S. 22

Cars parked in front of Hotel.

CUT TO:

23 INT. OVERLOOK HOTEL/LOBBY - M.L.S. 23

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.

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?

(CONTINUED)

23 CONTINUED:

23

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.

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:

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

24

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.  
(MORE)

(CONTINUED)

24 CONTINUED:

24

WENDY (CONT'D)

(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.

ULLMAN

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:

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

25

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:

(CONTINUED)

25 CONTINUED:

25

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:

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

26

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.

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:

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

27

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

(CONTINUED)

27 CONTINUED:

27

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  
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.

ULLMAN  
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:

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

28

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

(CONTINUED)

28 CONTINUED:

28

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

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.

ULLMAN

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

JACK &amp; 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:

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

29

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.

(CONTINUED)



29 CONTINUED:

29

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:

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

30

SUSIE holding DANNY's hand. They walk L-R across Ballroom.

(CONTINUED)

30 CONTINUED:

30

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.

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 & DANNY follow him.

JACK

Bye darling.

ULLMAN, JACK & WATSON move out cam.L.

DISSOLVE TO:

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

31

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.

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.

(CONTINUED)

31 CONTINUED:

31

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:

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

32

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.

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:

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

33

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

(CONTINUED)

33 CONTINUED:

33

WENDY

Mr. Halloran.

HALLORAN closes the door and turns to WENDY.

WENDY

How did you know we called him 'Doc'?

HALLORAN, DANNY &amp; 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.

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:

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

34

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:

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

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.

(CONTINUED)

34 CONTINUED:

34

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

CUT TO:

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

35

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.

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.

(CONTINUED)

35 CONTINUED:

35

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?

DANNY  
Chocolate.

HALLORAN  
Chocolate it shall be. Come on son.

HALLORAN & DANNY move out cam.L.

DISSOLVE TO:

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

36

ULLMAN, JACK & WENDY - followed by WATSON - move forward.

CAMERA TRACKS BACK before them.

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

(CONTINUED)



36 CONTINUED:

36

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:

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

37

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:

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  
(MORE)

(CONTINUED)

37 CONTINUED:

37

HALLORAN (CONT'D)  
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 &amp; DANNY sitting at table.

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

CUT TO:

M.C.S. DANNY

DANNY  
I'm not supposed to.

CUT TO:

(CONTINUED)

37 CONTINUED: (2)

37

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

DANNY

Yes.

CUT TO:

M.C.S. HALLORAN

HALLORAN

How does he tell you things?

CUT TO:

M.S. HALLORAN &amp; DANNY sitting at table.

(CONTINUED)

37 CONTINUED: (3)

37

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

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.

(CONTINUED)

37 CONTINUED: (4)

37

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 &amp; 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.

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

CUT TO:

(CONTINUED)

37 CONTINUED: (5)

37

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

HALLORAN

No I ain't.

CUT TO:

M.C.S. DANNY

DANNY

Mr. Halloran, what is in Room 237?

CUT TO:

(CONTINUED)

37 CONTINUED: (6)

37

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:

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

38

Hotel. Mountain in b.g.

CUT TO:

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

39

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:

40 INT. HOTEL - KITCHEN &amp; LOUNGE - DAY - M.S.

40

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

CAMERA TRACKS FORWARD after him.

CUT TO:

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

41

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:

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

42

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.

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.

(CONTINUED)



42 CONTINUED:

42

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.

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.  
(MORE)

(CONTINUED)

42 CONTINUED: (2)

42

JACK (CONT'D)  
It was almost as though I knew what  
was going to be around every corner.  
Ooohhhh...

WENDY laughs.

DISSOLVE TO:

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

43

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:

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

44

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 betta 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:

45 INT. MAZE - DAY - M.S.

45

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

(CONTINUED)

45 CONTINUED:

45

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:

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

46

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:

47 EXT. MAZE - DAY - L.S.

47

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

(CONTINUED)

47 CONTINUED:

47

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:

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

48

Hotel. Mountain in b.g.

DISSOLVE TO:

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

49

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.

(CONTINUED)

49 CONTINUED:

49

WOMAN ANNOUNCER  
 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  
 right here towards Colorado, right  
 now as we talk. It's incredible.

WOMAN ANNOUNCER  
 I know.

CUT TO:

50 INT. OVERLOOK HOTEL - CORRIDORS - M.S.

50

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:

(CONTINUED)

50 CONTINUED:

50

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:

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

51

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.

(CONTINUED)

51 CONTINUED:

51

JACK

Yes.

CUT TO:

M.C.S. WENDY

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.

(CONTINUED)

51 CONTINUED: (2)

51

Whenever you come in here and interrupt me, you're breaking my concentration.

JACK hits his forehead with his hand.

JACK  
you're distracting me,

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

JACK  
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  
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:

(CONTINUED)



51 CONTINUED: (3)

51

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.

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:

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

52

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:

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

53

JACK at window watching WENDY &amp; DANNY playing in the snow.

CAMERA TRACKS IN to M.C.S.

CUT TO:

(CONTINUED)

53 CONTINUED: 53

BLACK FRAMES.

SUPERIMPOSITION OVER:

SATURDAY

CUT TO:

54 EXT. HOTEL - DAY - M.L.S. 54

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

CUT TO:

55 INT. HOTEL - LOUNGE - DAY - M.L.S. 55

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

CUT TO:

56 INT. HOTEL - LOBBY & OFFICE - DAY - M.S. 56

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:

57 INT. RANGER'S OFFICE - M.L.S. 57

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:

58 INT. HOTEL - OFFICE - DAY - M.S. 58

WENDY picks up microphone.

WENDY  
(into mike)  
Hi. This is Wendy Torrance at the  
Overlook Hotel.

CUT TO:

59 INT. RANGER'S OFFICE - DAY - M.S. 59

RANGER seated at radio speaking into mike.

RANGER  
(into mike)  
Hi. How are you folks getting on up  
there? Over.

CUT TO:

60 INT. HOTEL - OFFICE - DAY - M.S. 60

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:

61 INT. RANGER'S OFFICE - DAY - M.S. 61

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:

62 INT. HOTEL - OFFICE - DAY - M.S. 62

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:

63 INT. RANGER'S OFFICE - DAY - M.S. 63

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:

64 INT. HOTEL - OFFICE - DAY - M.S. 64

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

(CONTINUED)

64 CONTINUED:

64

WENDY  
(into mike)  
I suppose not. Over.

CUT TO:

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

65

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:

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

66

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

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:

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

67

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:

68 INT. HOTEL - CORRIDOR - M.S.

68

DANNY pedals away along corridor. CAMERA TRACKS after him.

(CONTINUED)

68 CONTINUED:

68

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.

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:

(CONTINUED)

68 CONTINUED: (2)

68

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.  
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.

(CONTINUED)

68 CONTINUED: (3)

68

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:

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

69

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.

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.

(CONTINUED)



69 CONTINUED:

69

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.

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

Okay, Mom.

DISSOLVE TO:

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

70

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:

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.

(CONTINUED)

70 CONTINUED:

70

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.

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.

(CONTINUED)

70 CONTINUED: (2)

70

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:

WEDNESDAY

CUT TO:

71 EXT. HOTEL - L.S.

71

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

CUT TO:

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

72

High Angle - DANNY playing on floor with toy cars and trucks.

(CONTINUED)

72 CONTINUED:

72

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

Mom, are you in there?

CAMERA TRACKS FORWARD into room.

DISSOLVE TO:

73 INT. HOTEL - BOILER ROOM - M.S.

73

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:

74 INT. HOTEL - LOUNGE - M.S.

74

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:

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

75

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.

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:

(CONTINUED)

75 CONTINUED:

75

M.S. JACK &amp; 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:

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

76

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.

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!

(CONTINUED)

76 CONTINUED:

76

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

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.

WENDY

You did this to him, didn't you?

CUT TO:

(CONTINUED)



76 CONTINUED: (2)

76

M.C.S. JACK.

WENDY

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:

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

77

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:

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

78

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.

JACK

(to himself)

God, I'd give anything for a drink?

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

(CONTINUED)

78 CONTINUED:

78

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 too busy, are you?

CUT TO:

M.S. LLOYD

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

(CONTINUED)

78 CONTINUED: (2)

78

LLOYD turns away to bottles of shelf.

JACK (OFF)

Good man.

LLOYD turns with bottle and glass to counter.

JACK

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

CUT TO:

(CONTINUED)

78 CONTINUED: (3)

78

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.

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

CUT TO:

(CONTINUED)

78 CONTINUED: (4)

78

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

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.

JACK

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

(CONTINUED)

78 CONTINUED: (5)

78

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

Jack...

CUT TO:

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

79

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:

80 INT. HOTEL BALLROOM - M.S.

80

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:

(CONTINUED)

80 CONTINUED:

80

M.C.S. JACK

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:

81 INT. MIAMI APARTMENT - M.C.S.

81

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. In Colorado ten inches of snow has fallen in just a few hours tonight.

(MORE)

(CONTINUED)

81 CONTINUED:

81

GLEN RINKER (CONT'D)  
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  
(on T.V.)  
Local beaches should be jammed.  
Our weather expert Walter Cronice  
will have the local forecast later  
on.

(CONTINUED)



81 CONTINUED: (2) 81  
COMMENTATOR continues inaudibly in b.g.  
CUT TO:

82 INT. OVERLOOK HOTEL - CORRIDOR - M.S. 82  
Open door of Room 237.  
CUT TO:

83 INT. HOTEL - DANNY'S BEDROOM - M.C.S. 83  
DANNY, his head shaking.  
CUT TO:

84 INT. HOTEL - ROOM 237 - M.S. 84  
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:

(CONTINUED)

84 CONTINUED:

84

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:

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

85

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

CUT TO:

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

86

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:

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

87

DANNY shaking his head. WOMAN LAUGHING OFF.

CUT TO:

88 INT. HOTEL - ROOM 237 - M.S. 88

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

CUT TO:

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:

89 INT. HOTEL - DANNY'S BEDROOM - C.S. 89

DANNY shaking his head. WOMAN LAUGHING OFF.

CUT TO:

90 INT. HOTEL - ROOM 237 - M.S. 90

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

CUT TO:

91 INT. HOTEL - CORRIDOR - M.S. 91

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:

92 INT. MIAMI APARTMENT - NIGHT - M.S. 92

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.

(CONTINUED)

92 CONTINUED:

92

He puts telephone down.

CUT TO:

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

93

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

WENDY

Jack?

JACK

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.

(CONTINUED)

93 CONTINUED:

93

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.

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:

(CONTINUED)

93 CONTINUED: (2)

93

M.C.S. WENDY shakes her head.

WENDY

No! No, that's not possible.

CUT TO:

M.C.S. JACK over WENDY.

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:

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

94

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

WENDY

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

I think we have to get Danny out of  
here.

CUT TO:

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

95

JACK over WENDY.

JACK

Get him out of here?

WENDY

Yes.

(CONTINUED)

95 CONTINUED:

95

JACK  
You mean just leave the hotel?

WENDY  
Yes.

CUT TO:

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

96

DANNY with his mouth wide open.

CUT TO:

97 INT. HOTEL - LOBBY - M.S.

97

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

CUT TO:

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

98

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 &amp; 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!

(CONTINUED)

98 CONTINUED:

98

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:

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

CUT TO:

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

99

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:

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

100

Empty corridor. Balloons and streamers strewn about.

CAMERA TRACKS FORWARD.

CUT TO:

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

101

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.

(CONTINUED)



101 CONTINUED:

101

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  
(into phone)  
...but the operator said that the  
phone lines are down.

CUT TO:

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

102

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:

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

103

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:

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

104

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.

RANGER puts phone down.

CUT TO:

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

105

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.

(CONTINUED)

105 CONTINUED:

105

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:

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:

(CONTINUED)

105 CONTINUED: (2)

105

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:

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:

(CONTINUED)

105 CONTINUED: (3)

105

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.

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.

(CONTINUED)

105 CONTINUED: (4)

105

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.

JACK & GRADY enter Gentlemen's Toilet.

GRADY  
Very wise, sir. Very wise.

JACK exits cam.R behind door.

JACK  
Here, I'll just, eh...

CUT TO:

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

106

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.

(CONTINUED)

106 CONTINUED:

106

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?

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

haven't I seen you somewhere before?

(CONTINUED)

106 CONTINUED: (2)

106

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.

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.

(CONTINUED)



106 CONTINUED: (3)

106

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

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:

(CONTINUED)

106 CONTINUED: (4)

106

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:

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

107

JACK

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.

(CONTINUED)

107 CONTINUED:

107

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:

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

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:

(CONTINUED)

107 CONTINUED: (2)

107

M.C.S. GRADY.

CUT TO:

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

108

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.

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

Red Rum. Red Rum.

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

DANNY

Red Rum. Red Rum.

CUT TO:

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

109

WENDY opens door and stands in doorway.

WENDY

Danny?

(CONTINUED)

109 CONTINUED:

109

DANNY

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?

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:

(CONTINUED)

109 CONTINUED: (2)

109

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:

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

110

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

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:

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

111

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.

(CONTINUED)

111 CONTINUED:

111

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:

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

112

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:

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

113

RANGER sitting at radio, phone to ear.

(CONTINUED)

113 CONTINUED:

113

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:

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

114

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.

SUPERIMPOSITION:

8 a.m.

CUT TO:

115 EXT. SKY - DAY - L.S.

115

D.C.10 in flight.

CUT TO:

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

116

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.

(CONTINUED)



116 CONTINUED:

116

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:

117 INT. HOTEL - LOUNGE - L.S.

117

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

DISSOLVE TO:

118 EXT. AIRPORT - DAY - L.S.

118

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

DISSOLVE TO:

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

119

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

CUT TO:

120 INT. DURKIN'S GARAGE - M.S.

120

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:

121 INT. AIRPORT - M.S. 121

HALLORAN at telephone booth, phone to ear.

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

CUT TO:

122 INT. DURKIN'S GARAGE - M.S. 122

DURKIN, phone to ear, behind counter.

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

CUT TO:

123 INT. AIRPORT - M.S. 123

HALLORAN, phone to ear.

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

CUT TO:

124 INT. DURKIN'S GARAGE - M.S. 124

DURKIN, phone to ear, leaning on counter.

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

CUT TO:

125 INT. AIRPORT - M.S. 125

HALLORAN, phone to ear.

HALLORAN  
(into phone)  
Well, I just got in from Miami, and  
I've got to get up to the Overlook  
(MORE)

(CONTINUED)

125 CONTINUED:

125

HALLORAN (CONT'D)  
today. What's the weather like up  
there?

CUT TO:

126 INT. DURKIN'S GARAGE - M.S.

126

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:

127 INT. DURKIN'S GARAGE - M.S.

127

DURKIN, phone to ear.

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

CUT TO:

128 INT. AIRPORT - M.S.

128

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.

(MORE)

(CONTINUED)

128 CONTINUED:

128

HALLORAN (CONT'D)  
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:

129 INT. DURKIN'S GARAGE - M.S.

129

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:

130 INT. AIRPORT - M.S.

130

HALLORAN phone to ear.

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

CUT TO:

131 INT. DURKIN'S GARAGE - M.S.

131

DURKIN, phone to ear.

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

CUT TO:

132 INT. AIRPORT - M.S.

132

HALLORAN phone to ear.

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

CUT TO:

133 INT. DURKIN'S GARAGE - M.S. 133

DURKIN phone to ear.

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

He puts phone down.

DISSOLVE TO:

134 EXT. ROAD - NIGHT - M.L.S. 134

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:

135 INT. HALLORAN'S CAR - NIGHT - M.C.S. 135

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

VOICE OVER RADIO  
-- 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:

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

VOICE OVER RADIO  
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  
(MORE)

(CONTINUED)

135 CONTINUED:

135

VOICE OVER RADIO (CONT'D)  
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:

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

136

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  
...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?

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.

(CONTINUED)

136 CONTINUED:

136

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:

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

137

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:

(CONTINUED)

137 CONTINUED:

137

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:

(CONTINUED)



137 CONTINUED: (2)

137

M.S. WENDY holding bat.

WENDY  
I just eh... wanted...

CUT TO:

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

WENDY  
...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  
I can't really remember.

JACK  
You can't remember.

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

WENDY  
No, I can't.

CUT TO:

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

CUT TO:

138 INT. HOTEL - JACK'S APARTMENT - M.S. 138

DANNY sitting at table. CAMERA TRACKS IN on him.

JACK  
Maybe it was about Danny. Maybe it  
was about him.

CUT TO:

139 INT. HOTEL - LOBBY - M.S. 139

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

JACK  
I think we should discuss Danny.

CUT TO:

140 INT. HOTEL - CORRIDOR - M.S. 140

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

CUT TO:

141 INT. HOTEL - LOBBY - M.S. 141

Furniture floating on river of blood towards camera.

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

CUT TO:

142 INT. HOTEL - LOUNGE - M.S. 142

JACK moves forward.

JACK  
What should be done with him?

CUT TO:

M.S. WENDY holding bat gives nervous laugh.

CUT TO:

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

(CONTINUED)

142 CONTINUED:

142

WENDY

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:

(CONTINUED)

142 CONTINUED: (2)

142

M.S. JACK

JACK  
As soon as possible.

WENDY  
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:

(CONTINUED)

142 CONTINUED: (3)

142

M.S. WENDY holding bat moves backwards.

WENDY  
Of course I am.

JACK  
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  
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.

(CONTINUED)

142 CONTINUED: (4)

142

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

CUT TO:

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  
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.

(CONTINUED)

142 CONTINUED: (5)

142

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?

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!

(CONTINUED)

142 CONTINUED: (6)

142

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.

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.

(CONTINUED)



142 CONTINUED: (7)

142

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.

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:

(CONTINUED)

142 CONTINUED: (8)

142

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:

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

143

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

CUT TO:

144 INT. OVERLOOK HOTEL - KITCHEN - M.S.

144

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:

(CONTINUED)

144 CONTINUED:

144

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.

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:

145 INT. HOTEL KITCHEN - M.S.

145

WENDY puts pin in handle, and backs L-R away from door.

CAMERA PANS with her.

(CONTINUED)

145 CONTINUED:

145

JACK  
Hey, wait a minute!

WENDY turns away and looks about.

JACK  
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  
Open the door.

WENDY backs away to table.

JACK  
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:

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

146

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:

147 INT. HOTEL - KITCHEN - M.S.

147

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

CUT TO:

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

148

Low Angle JACK listens to her weeping.

JACK  
Wendy, baby...

He puts hand up to head.

(CONTINUED)

148 CONTINUED:

148

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:

149 INT. KITCHEN - M.S.

149

WENDY weeping as she kneels by table.

JACK

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.

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:

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

150

JACK

JACK

Wendy...

WENDY

I'm gonna go now.

JACK

Wendy...

CUT TO:

151 INT. KITCHEN - M.S.

151

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:

152 INT. KITCHEN - M.S.

152

WENDY by food store door.

JACK

Go check out the Snowcat and the  
radio and see what I mean.

He laughs off.

JACK

Go check it out!

He laughs off. WENDY exits cam.L.

CUT TO:

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

153

JACK laughing.

JACK

Go check it out!

He laughs.

(CONTINUED)

153 CONTINUED:

153

JACK  
Go check it out!

He laughs.

CUT TO:

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

154

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

CUT TO:

155 EXT. HOTEL - M.L.S.

155

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:

156 INT. HOTEL - GARAGE - M.S.

156

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:

157 EXT. HOTEL - L.S.

157

Overlook Hotel in b.g. Snow and trees in f.g.

CUT TO:

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

158

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

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.

GRADY

Mr. Torrance, I see you can hardly have taken care of the --

CUT TO:

M.C.S. JACK by door.

GRADY

-- 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

Will you indeed, Mr. Torrance.

(CONTINUED)



158 CONTINUED:

158

He puts his hand up to his head.

GRADY

I wonder. I have my doubts.

He lowers his hand from his head.

GRADY

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

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.

GRADY

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

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:

159 EXT. ROAD - NIGHT - L.S.

159

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.

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.

(CONTINUED)

159 CONTINUED:

159

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:

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

160

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.

(CONTINUED)

160 CONTINUED:

160

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:

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:

161 INT. HOTEL - CORRIDOR - M.S.

161

JACK swings axe at front door of his apartment.

CUT TO:

162 INT. JACK'S APARTMENT - M.S. 162

WENDY holding DANNY in her arms gets up off bed.

CUT TO:

163 INT. HOTEL - CORRIDOR - M.S. 163

JACK swings axe at front door of apartment.

CUT TO:

164 INT. JACK'S APARTMENT - M.S. 164

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:

165 INT. BATHROOM - M.S. 165

WENDY, with DANNY clinging to her, closes the door. Then she bolts and locks it.

CUT TO:

166 INT. HOTEL CORRIDOR - M.S. 166

JACK swings axe at door and splinters a panel.

CUT TO:

167 INT. BATHROOM - M.S. 167

WENDY & DANNY move R-L from door to window. She drops knife in basin as she passes it. CAMERA PANS with them.

WENDY unbolts window and raises the bottom part.

CUT TO:

168 EXT. HOTEL - M.S. 168

WENDY tries to force bottom part of window higher up.

CUT TO:

169 INT. BATHROOM - M.C.S. 169

DANNY clinging to WENDY looks over his shoulder as he hears  
axe splintering door OFF.

CUT TO:

170 INT. HOTEL CORRIDOR - M.S. 170

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:

171 INT. HOTEL CORRIDOR - M.S. 171

JACK swings axe at splintered panel on door.

CUT TO:

172 INT. JACK'S APARTMENT - M.S. 172

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.

He looks down. CAMERA TILTS DOWN - he removes a piece of  
wood with hand and then reaches in and unlocks door.

CUT TO:

173 INT. BATHROOM - M.S. 173

WENDY, back to camera, lifts DANNY up to open window.

CUT TO:

174 EXT. HOTEL - L.S. 174

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:

175 INT. JACK'S APARTMENT - M.S. 175

JACK, carrying axe, moves up stairs from open front door.

CAMERA TRACKS BACK with him.

CUT TO:

176 EXT. HOTEL - M.S. 176

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:

177 INT. JACK'S APARTMENT - BEDROOM - M.S. 177

JACK, carrying axe, walks away across Living Room into Bedroom. CAMERA TRACKS after him.

JACK

Come out, come out, wherever you are!

CUT TO:

178 INT. BATHROOM - M.S. 178

WENDY trying to force window up higher. She looks over her shoulder, then puts her head down to open window.

CUT TO:

179 EXT. HOTEL - M.S. 179

WENDY tries to get out of open window.

CUT TO:

180 INT. BEDROOM - M.C.S. 180

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:

181 INT. BEDROOM - M.C.S. 181

JACK at Bathroom door.

JACK  
Little pigs, little pigs, let me  
come in!

CUT TO:

182 INT. BATHROOM - M.S. 182

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.

CAMERA PANS with her.

CUT TO:



183 INT. BEDROOM - M.C.S.

183

JACK at Bathroom door.

JACK  
Not by the hair on your chiny, chin,  
chin. Then I'll huff, and I'll puff

CUT TO:

M.S. JACK holding axe back to camera at Bathroom door.

JACK  
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:

184 INT. BATHROOM - M.S.

184

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  
Jack!

JACK in b.g. swings axe at door and smashes away the  
splintered wood.

(CONTINUED)

184 CONTINUED:

184

WENDY  
Stop it! Stop it!

CUT TO:

185 INT. BEDROOM - M.S.

185

JACK swings axe at splintered door.

WENDY  
Stop it!

JACK moves L-R to gap in splintered door. WENDY SCREAMS OFF.

CUT TO:

186 INT. BATHROOM - M.C.S.

186

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:

(CONTINUED)

186 CONTINUED: 186

M.C.S. JACK's face at gap in door. HE IS YELLING. He looks down and turns away from door.

CUT TO:

187 EXT. ROAD - NIGHT - M.S. 187

Shooting from behind HALLORAN sitting back to camera L.f.g. through windscreen as he drives along snow-covered road.

CUT TO:

188 INT. BATHROOM - M.S. 188

WENDY at side of door. She looks cam.R as she hears HALLORAN's Snowcat approaching OFF.

CUT TO:

189 INT. BEDROOM - M.C.S. 189

JACK at Bathroom door - he turns round as he hears HALLORAN's Snowcat approaching OFF. He looks down cam.L.

CUT TO:

190 EXT. HOTEL - NIGHT - L.S. 190

HALLORAN's Snowcat moves R-L along snow-covered road.

CAMERA TRACKS with it revealing Overlook Hotel in b.g.

CUT TO:

191 INT. BEDROOM - M.C.S. 191

JACK looking cam.R. He turns away to splintered door.

SOUND OF SNOWCAT OFF.

CUT TO:

192 INT. BATHROOM - M.C.S. 192

WENDY at side of door listening.

CUT TO:

193 EXT. HOTEL - L.S. 193

HALLORAN's Snowcat moves R-L along front of Hotel. CAMERA TRACKS with it. Snowcat stops.

CUT TO:

194 INT. HOTEL CORRIDOR - KITCHEN - M.L.S. 194

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:

195 INT. BATHROOM - M.S. 195

WENDY sobbing at side of door - then she moves to door and slashes at it with knife.

CUT TO:

196 EXT. HOTEL - M.L.S. 196

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:

197 INT. HOTEL - LOBBY - M.S. 197

JACK holding axe moves forward - CAMERA PANS R-L and TRACKS with him. He moves away up stairs.

HALLORAN

Hallo!

(CONTINUED)

197 CONTINUED:

197

JACK at top of stairs.

HALLORAN  
Anybody here?

JACK moves away from stairs CAMERA TRACKS after him. JACK moves R-L and looks down at Lobby. CAMERA TRACKS after him.

HALLORAN  
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:

(CONTINUED)

197 CONTINUED: (2)

197

M.C.S. HALLORAN, with his mouth wide open.

CUT TO:

M.C.S. DANNY, with his mouth wide open.

CUT TO:

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:

198 INT. HOTEL - STAIRS - M.S.

198

High Angle WENDY runs up stairs L-R. She pauses on landing.

(CONTINUED)

198 CONTINUED:

198

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.

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:

199 INT. LOBBY - M.L.S.

199

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:

200 EXT. OVERLOOK HOTEL - NIGHT - M.L.S.

200

Shooting from door. HALLORAN's Snowcat in b.g. CAMERA PANS L-R.

CUT TO:

201 INT. HOTEL - LOBBY - M.S.

201

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:

202 EXT. HOTEL - M.S. 202

DANNY crouched behind track of HALLORAN's Snowcat. He peers round corner.

CUT TO:

203 EXT. HOTEL - M.S. 203

JACK limps to open doorway and stops.

JACK

Danny!

CUT TO:

204 EXT. HOTEL - M.S. 204

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:

205 EXT. HOTEL - MAZE - M.S. 205

DANNY running away through Maze. CAMERA TRACKS after him.

(CONTINUED)



205 CONTINUED:

205

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:

M.C.S. DANNY's feet and legs running away through Maze.

CAMERA TRACKS FORWARD.

CUT TO:

206 INT. HOTEL - M.L.S.

206

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:

(CONTINUED)

206 CONTINUED:

206

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:

M.S. WENDY SCREAMING turns and runs away.

CUT TO:

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

207

DANNY running away through Maze. CAMERA TRACKS after him.

JACK  
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:

208 INT. HOTEL - CORRIDOR &amp; LOUNGE - M.L.S.

208

WENDY runs forward.

WENDY  
Danny!

(CONTINUED)

208 CONTINUED:

208

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:

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

209

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:

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

210

WENDY holding knife runs forward. She slows down as she nears f.g. She moves R-L.

(CONTINUED)

210 CONTINUED:

210

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:

211 EXT. HOTEL - MAZE - M.S.

211

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:

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

Danny!

CUT TO:

M.S. JACK - he looks about then cam.L.

(CONTINUED)

211 CONTINUED:

211

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:

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 -

(CONTINUED)

211 CONTINUED: (2)

211

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:

212 EXT. HOTEL - M.L.S.

212

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:

213 EXT. HOTEL - MAZE - M.S.

213

DANNY runs forward in Maze. CAMERA TRACKS BACK. DANNY looks over his shoulder and falls down in snow at entrance.

CUT TO:

214 EXT. HOTEL - M.S.

214

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.

DANNY

Mommy...

WENDY

Danny, come here!

DANNY

Mommy... Mommy...!

WENDY

Danny!

DANNY runs R-L into WENDY's arms as she kneels on snow.

DANNY

Mommy!

(CONTINUED)

214 CONTINUED: 214

WENDY

Oh!

WENDY hugs and kisses DANNY.

WENDY

Oh Danny!

CUT TO:

215 EXT. HOTEL - MAZE - M.S. 215

JACK holding axe limps forward - CAMERA TRACKS BACK.

JACK

Danny! Where...

JACK GROANS.

CUT TO:

216 EXT. HOTEL - M.L.S. 216

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:

217 EXT. HOTEL - MAZE - M.L.S. 217

JACK GROANING staggers away along Maze - CAMERA TRACKS after him.

JACK

Danny!

He stumbles and lies in snow. He struggles up to his feet.

CUT TO:

218 EXT. HOTEL - L.S. 218

Snowcat with lights on moves R-L in front of Hotel, then turns to cam.R. JACK SHOUTS INAUDIBLE OFF.

CUT TO:

219 EXT. HOTEL - MAZE - M.S. 219

JACK staggers forward. CAMERA TRACKS BACK - INDISTINCT SHOUTS. He GROANS as he moves forward R-L.

CUT TO:

220 EXT. HOTEL - L.S. 220

Snowcat drives away down road. JACK INAUDIBLE SHOUTS OFF.

CUT TO:

221 EXT. HOTEL - MAZE - M.S. 221

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:

222 EXT. HOTEL - MAZE - DAY - M.C.S. 222

JACK sitting up to his chest in snow dead. Snow and icicles  
on his face.

CUT TO:

223 INT. HOTEL - GOLD BALLROOM - M.L.S. 223

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:

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

FADE OUT.

BLACK FRAMES.

THE END