Paul Moravec · Mark Campbell

The Shining

Based on the novel by Stephen King

LYRIC OPERA OF KANSAS CITY
GERARD SCHWARZ

The Shining

Music by **Paul Moravec** · Libretto by **Mark Campbell**

An opera in two acts based on the novel by Stephen King

Disc 1

Act I

1	Danny! Danny! Don't run.	1. 21
2	There it is	1. 06
3	Think of it — the three of us	1. 43
4	So it begins	1. 18
5	Interlude 1	1. 02
6	Ninety-nine guest quarters	0. 56
7	The Overlook has a great and honorable past	1. 50
8	A word with you, Mr. Torrance	2. 01
9	All will be fine	3. 04
10	This basement gives me the willies	1. 50
11	Here we are	2. 16
12	Hey Doc — how hard can you hit?	3. 35
13	Interlude 2	0. 55
14	"So there we had to stay"	1. 13
15	I never stopped loving you	3. 36
16	Hey, Mr. Shakespeare	2. 00
17	Bad stuff. Bad.	1. 18
18	"Time for bed, my child"	2. 30
19	Daddy, you'd never hurt Mommy, would you?	0. 50
20	She creeps.	0. 56
21	What have we here?	1. 22
22	Here we go...	2. 48
23	But who kept the scrapbook...	1. 38
24	God, what a story! One hell of a story!	1. 44
25	Doc, you always know	1. 56
26	BOO!	0. 46
27	What's this?	0. 50
28	Jack, maybe we should reconsider	1. 50
29	Interlude 3	1. 09
30	Jack? What was that?	2. 07
31	Hold on, Jacky Boy, hold on	3. 08
32	Just as I thought. A short circuit.	1. 43
33	Interlude 4	1. 30
34	Overlook...you there?	0. 53
35	KILL HIM	0. 40
36	Jack?	1. 16
37	DANNY!	1. 37
38	I am the husband. I am the father.	2. 46
	Total playing time Disc 1:	64. 59

Disc 2

Act II

1	She creeps.	3. 05
2	Here you hare, Mr. Torrance.	1. 54
3	We husbands and fathers...	2. 19
4	All that snow!	1. 04
5	They got him!	0. 40

6	All will be fine, Doc.	2. 46
7	Where is Daddy right now?	1. 06
8	Scene 3: introduction	0. 26
9	What will it be, Mr. Torrance?	1. 29
10	Three, Two, Three…Unmask, unmask	1. 19
11	And now, dear friends…	2. 09
12	Jack — are you here?	2. 31
13	Scene 4: introduction	0. 29
14	Doc, hurry, get the lock.	1. 22
15	No need to shout, old fellow.	1. 40
16	Go fish.	1. 37
17	"Bye, baby Bunting"	0. 43
18	Thought you'd lock me in	1. 07
19	Danny! Where are you!	0. 40
20	Get to her later.	1. 09
21	Mr. Torrance?	0. 40
22	I'm in charge	1. 06
23	You said never forget…	0. 52
24	Very bad work, Mr. Torrance.	0. 35
25	Three, two…three, two…three, three, etc.	0. 37
26	Hurry — do something!	0. 48
27	I'm afraid it's too late, gentlemen.	3. 06
28	Thought I'd stop by on my break	2. 10
29	Catching much, Doc?	0. 36
30	These woeful days	3. 25
	Total playing time Disc 2:	43. 25

Jack Torrance	**Edward Parks**, baritone
Wendy Torrance	**Kelly Kaduce**, soprano
Danny Torrance	**Tristan Hallett**, treble
Dick Hallorann	**Aubrey Allicock**, baritone
Mark Torrance	**Malcolm MacKenzie**, baritone
Delbert Grady	**Wayd Odle**, tenor
Horace Derwent	**Powell Brumm**, baritone
Lloyd, the bartender	**Roger Honeywell**,tenor
Stuart Ullman	**Roger Honeywell**,tenor
Bill Watson	**Kevin Thomas Smith**, tenor
Mrs. Massey	**Kelly Morel**, mezzo-soprano
Mrs. Grady	**Krista Renée Pape**, soprano
The Crooner	**Trent Green**, tenor
The Senator	**Phil Eatherton**, baritone
Grady Girls	**Carlyn Hill**, soprano
	Josephine Pellow, mezzo-soprano
Ranger	**Nathan Whitson**, bass
Dog	**Jennifer Weiman**, mezzo-soprano

Lyric Opera of Kansas City Chorus
Kansas City Symphony
Conducted by **Gerard Schwarz**
Piotr Wiśniewski, chorus master & assistant conductor

Lyric Opera of Kansas City Chorus

Soprano
Melissa Faltermeier, Kathryn Long
Alexis Merry, Kristin Newbegin
Aimee McCormack, Kelli Van Meter

Mezzo-Soprano
Ashley Beth Burnett
Maria Nicole De Conzo
Deanna Ray Eberhart, Kelly Morel
Mackenzie Phillips , Jennifer Weiman

Tenor
Zachary Devin, Andrew Flanagin
Trent Green, Jereld Sa'Von Hayes
Kevin Thomas Smith, Brian Sussman

Bass-Baritone
David Clark, Phil Eatherton
Riley Findley, Terence Murphy
Matthew Scrivner, Nathan Whitson

AGMA
AMERICAN GUILD of MUSICAL ARTISTS

Kansas City Symphony

Violin I
Chiafei Lin, *Acting Assistant Concertmaster*
Anne-Marie Brown
Betty Chen
Anthony DeMarco
Susan Goldenberg
Tomoko Iguchi
Rena Ishii
Filip Lazovski
Vladimir Rykov
Alex Shum

Violin II
Minhye Helena Choi, *Acting Assistant Principal*
Autumn Chodorowski
Mary Garcia Grant
Kazato Inouye
Lisa Jackson
Sodam Lim
Rachel Sandman
Nathan Humphrey*

Viola
Jessica Nance, *Acting Associate Principal*
Julius Adams
Kent Brauninger
Marvin Gruenbaum
Jenifer Houck
Jesse Yukimura

Cello
Mark Gibbs, *Principal*
Alexander East, *Assistant Principal*
Maria Crosby
Lawrence Figg
Meredith McCook

Double bass
Evan Halloin, *Associate Principal*
Nils Aardahl
Joseph Nuñez
Richard Ryan

Flute
Michael Gordon, *Principal*
Shannon Finney, *Associate Principal*
Ebonee Thomas*

Piccolo
Ebonee Thomas*

Oboe
Kristina Fulton, *Principal*
Shirley Bush Helzberg Chair
Matthew Lengas

English Horn
Matthew Lengas

Clarinet
Silvio Guitian, *Associate Principal*
Alex Dergal*

E-flat Clarinet
Silvio Guitian

Bass Clarinet
Alex Dergal*

Bassoon
Ann Bilderback, *Principal*
Barton P. and Mary D. Cohen Chair
Austin Way*

Contrabassoon
Austin Way*

Horn
David Sullivan, *Associate Principal*
Elizabeth Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus

Trumpet
Steven Franklin, *Associate Principal*
George Goad

Trombone
Porter Wyatt Henderson,
Acting Principal
Jahleel Smith
Joseph Chen*

Bass trombone
Jahleel Smith

Tuba
Joe LeFevre, *Principal*

Timpani
Timothy Jepson, *Principal*
Kevin Clarke*

Percussion
Josh Jones, *Principal*
David Yoon, *Associate Principal*

Harp
Katherine Ventura, *Acting Principal*

Librarians
Elena Lence Talley, *Principal*
Fabrice Curtis

* Substitute Musician

Stephen King's novel *The Shining* is naturally operatic: it sings. The story strikingly dramatizes three of the most basic elements of opera — love, death, and power. One of its *Principal* aspects is the power of incandescent love in the presence of evil and destructive forces. Despite the paranormal activity and high-voltage action, it's a human story about an ordinary family fighting to survive in terrifying circumstances. Mark integrates these essential elements and much more in a libretto of masterly structure and poetic elegance.

For each character (including the Overlook Hotel), I have composed a set of distinctive *leitmotivs* that continually evolve and interact throughout the drama. The two realms of the" «natural» and the «supernatural» are reflected in contrasting musical sound worlds that periodically converge as the drama requires. Much of the music takes us inside Jack Torrance's mind and central nervous system so that we can feel and follow the transformation of this basically decent guy trying to do the right thing as he is overwhelmed by madness and evil.

Deeply resonant archetypes are the stuff of operatic musical treatment. Among the paradigms in Mr. King's story guiding my composition are those of Abraham and Isaac, the Jekyll-and-Hyde Doppelgänger, and even *Götterdämmerung*. For all the complexity and sophistication of opera, its power as an art form arises from its primal, irrational nature and from "the primitive underworld of our souls," in the words of Robertson Davies. "Opera speaks to the heart as no other art does because it is essentially simple."

I am profoundly grateful to this astounding cast, chorus, and the Kansas City Symphony, led by the incomparable Gerard Schwarz. Thanks to Deborah Sandler Kemper and everyone at Lyric Opera Kansas City for realizing my musical dreams so fully.
Paul Moravec

I began my operatic adaptation of Stephen King's *The Shining* by identifying events in the novel's some five hundred pages that were emotionally and dramaturgically crucial, stage-worthy, and propulsive. I placed most of the story at the Overlook Hotel to maintain a feeling of claustrophobia. I reduced the time sequence of several months in the novel to several weeks in the opera (Act II takes place in roughly 24 hours). I included four places in the libretto for orchestral interludes to show the passing of time and allow the hotel to "come alive" in the staging.

To further humanize Jack Torrance, I expanded the role of his abusive father, who appears as an apparition in key moments. I also showed Jack's increasing mental instability through the staggered appearances of the hotel's former guests, whom we sense, then hear, then vaguely glimpse, then see fully realized in the finale of Act I as the first blizzard of the season arrives. Finally, I emphasized the family bonds in the novel; that the opera highlights family struggles over paranormal activity might be one reason it resonates so much with audiences.

There are so many people to thank for making *The Shining* a success. The director, Eric Simonson, and conductor, Michael Christie, did much to help realize the piece, as did Dale Johnson, former artistic director of Minnesota Opera.

Of course, an opera is all about the music — and in the end, it's really Paul's remarkable score that has catapulted *The Shining* into the American operatic canon. And now that music is captured splendidly on this recording by an amazing cast, chorus, and orchestra led by Maestro Schwarz. Many thanks to Deborah Sandler Kemper and her team at Lyric Opera of Kansas City for making this happen.

Mark Campbell

SYNOPSIS

Act I

Jack Torrance has been hired as the winter caretaker for the Overlook Hotel in a remote part of the Rockies and arrives there with his wife Wendy and son Danny at the end of the hotel's season. The family meets the hotel manager Stuart Ullman, its custodian Bill Watson, and its cook, Dick Hallorann. Watson instructs Jack about boiler maintenance and reveals a few secrets about the hotel's dark past, while Hallorann identifies Danny's psychic abilities — which he calls "the shining"— and tells the boy to call out his name if the Torrance family is ever in danger. Ullman, Watson, and Hallorann leave for the season.

One evening not long after the Torrances' arrival, Danny has disturbing visions. As Wendy consoles Danny with a lullaby, Jack recalls the abuse his father Mark inflicted on him when he was a child. Danny utters a curious message ("redrum") as he falls asleep which she attibutes to his bedtime reading, *Treasure Island*.

Jack finds boxes of memorabilia in the basement and learns more about the hotel's past, including the murders of the Grady family, the suicide of Mrs. Massey in Room 217, and a mafia execution involving Horace Derwent. An invitation to a New Year's Eve masked ball drops from a scrapbook. Jack's sudden obsession with the hotel worries Wendy and she demands that they leave — but Jack refuses.

A month later, Wendy and Danny are awakened by strange noises in the hotel. Jack investigates, hears a party in the ballroom, and discovers an oversized croquet mallet that has been placed there.

Danny enters Room 217. In the hotel office, a ranger on CB radio warns Jack about an approaching blizzard. Suddenly, the voice becomes that of Jack's father, telling him to kill his family. Jack smashes the radio with the croquet mallet. Wendy tries to calm him, and Danny enters bruised and wet with lipstick marks after visiting Room 217. As Jack rallies to protect his family, the hotel's apparitions appear and possess him. Danny cries out for Hallorann, as the first snow begins to fall.

Act II

In the basement, Delbert Grady appears to Jack and urges him to murder his family. In the caretaker's quarters, Danny warns Wendy that the hotel's spirits have possessed his father.

Jack spirals further into madness at the imagined New Year's Eve masked ball where his father makes a guest appearance and again attempts to murder his family. Having heard Danny's cries, Hallorann arrives at the hotel via snowcat. Danny finally stands up to his father and escapes. The ghosts appear again, warning Jack that the boiler is about to explode. In the basement, Jack resolves to let his family live; when Wendy, Danny and Hallorann are out of harm's way, he allows the boiler to detonate. The hotel bursts into flames.

More than a year later, Wendy and Danny are staying in a cabin at a hotel in Maine where Hallorann now works as a cook. While Wendy observes, Hallorann urges Danny to try to move on in his life and be strong for his mother.

The *Shining* was commissioned by Minnesota Opera,
A Minnesota Opera New Works Initiative Commission
World Premiere:
Ordway Center for the Performing Arts,
St. Paul, Minnesota
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Libretto

Setting

The Overlook Hotel in remote, western Colorado, the end of September to late November, 1975.

Epilogue: eight months later, a hotel in Maine.

Disc 1

Act I

1

Scene 1

The last weekend of September; a sunlit scenic overlook in a very remote part of the western Rockies. There is a scattering of aspens with golden leaves, but only a few trees, as the location is near timberline. A volkswagon bug sputters to a stop offstage. Danny Torrance runs on, followed quickly by his parents, Wendy and Jack

Wendy
Danny! Danny! Don't run.
Be careful! It's dangerous.

Jack *Over above*
Hey Doc! Slow down.

Danny stops. His parents catch up and grab each of his hands and walk toward a broken wooden rail fence at the edge of a cliff.

Wendy *To Jack*
Did you remember the parking brake?

Jack
Of course.
That poor old Bug.

Wendy
At least it got us here.

They arrive at the fence. Jack points off in the distance.

2

Jack
There it is.

Wendy
Oh, Jack, it's gorgeous.
It's perfect — so perfect.

She smiles and leans affectionately into his arms.

Jack
Our new home.
The Overlook Hotel.

Wendy
Beautiful.

Jack
Some say
The most beautiful hotel
In the country.

Wendy
Very grand — a far cry from our digs
In Boulder.

3

Jack
Think of it.
The three of us.
I'll write my play.
The chance we need.
To start over.
...A family again.
And snowball-making.

Wendy *Over above*
Another chance.
Just us.
I'll learn to knit.
To start over.
We'll be a family again,
Help Danny with his reading...

Jack *To Danny.*
Isn't that right, Doc?
Isn't that right?

Danny looks far off darkly. An unsettling chord registers faintly in the orchestra.

Jack
But instead of driving — upsy-daisy! —

Jack lifts Danny and spins him around.

You're going to *fly* to the Overlook.
Isn't that right, Doc?

Wendy *Over above*
Jack! Jack!

Jack
Isn't that right?
Unless you...fall!

Jack mimes dropping Danny and he squeals with joy. Wendy gasps.

Wendy
Careful!

Jack
Don't be such a killjoy.
We're only playing!

Jack stops spinning Danny and holds him.

Wendy *Sweetly.*
I know. I know...
Oh, Jack.

I'm so happy!
As happy as the day we were married.

Jack
Only as happy as that?

Wendy
Happier!

Jack
Me too.

4

So it begins.
A fresh start.
A new life.
All ours.
So it begins
Far away from it all.

Wendy *Over above*
So it begins.
A new home.
So begins
A new life.
All ours.

On a mountain
Away from it all.

Jack
I did the right thing, Wendy.
For once in my life, the right thing.

Wendy and Jack exchange a very loving smile. Jack presses Wendy into him while holding Danny in his other arm.

Jack
Come on.
Let's go meet the boss.

The family leaves, Offstage, a volkswagon sputters away.End Scene 1.

5

Interlude 1

The Overlook Hotel rises up and takes shape ominously; first the facade, then the entire building.

6

Scene 2

Different areas of the hotel: a hallway, the caretaker's quarters, the kitchen/ pantry, the basement, the porch.

Ullman *Entering grandly with Jack, Wendy and Danny.*
...Ninety-nine guest quarters,
All commanding magnificent views.
Gardens,
A dining room,
Ballroom,
Banquet hall,
And a court for Denver croquet.
Which you saw out front.

Wendy
"Denver Croquet?"

Ullman
Something invented by Horace Derwent,
One of the former owners.
Same as croquet,
But twice the size.

Wendy
With those great big mallets,
Danny says it looks like croquet
For the Jolly Green Giant.

Jack *Suggestively, to Wendy.*
To say nothing of the balls.

Wendy rolls her eyes and smiles.

7

Ullman
The Overlook has a great and
Honorable past...

Wendy *Aside to Jack.*
This one's a walking brochure.

Ullman
...We have housed Vanderbilts,
Duponts, Rockefellers,
And four presidents.
And here is where
We are housing you.

They have arrived inside the caretaker's quarters. A couple of beds. A desk.

Adjoining room for Danny.
Door off representing a bathroom.

Jack
Homey.

Wendy
Perfect.

Jack *Pointing to the two beds, then patting Wendy's behind.*
Makes a fine little love nest...

Wendy *Aside to Jack.*
Down, cowboy.

Jack *Lifting him in his arms.*
Think you can stand this place, Doc?

Danny
Sure I can!

Richard Hallorann enters.

Ullman
And here is Mr. Hallorann, our chef.

Hallorann *With a wink to Wendy and Jack.*
Cook.

Jack *Shaking hands.*
Jack Torrance.
Wife Wendy, son Danny.

Hallorann
Pleasure.

Kneeling to Danny and shaking his hand. The orchestra indicates a sudden connection between them.

Young man, you're not staying here
All winter.
Nosireebob, you're coming down to
St. Pete's with me.
We've got some fish to catch.

Ullman
Mr. Hallorann will show you the kitchen.

Hallorann
Right this way.

They start to leave.

8

Ullman *To Jack.*
A word with you, Mr. Torrance.

Jack
Certainly.

Jack gestures to Wendy to go ahead. She and Danny leave with Hallorann.

Ullman
Further inquiry, Mr. Torrance —

Jack
Jack.

Ullman
Has revealed some thing
From your past —

Jack
Things?

Ullman
Of grave concern.

Grave concern.
An incident at a certain prep school
Where you lost your temper
And hit a student...

Jack
Mr. Ullman...

Ullman
Your ongoing struggles with alcohol.

Jack
Sir...

Ullman
Mr. Torrance,
The winters here are cruel.
Solitude exacts a toll.
Only a few years ago,
There was a terrible tragedy with
Our winter caretaker — terrible.
For him...and his family.

Jack
Mr. Ullman,
That incident at school
Was not my fault.
And I hear that the dean
Already wants me back.
And the drinking?
Officially retired.
Didn't bring the poison with me —
And hope there's none here.

Ullman
Dry as a bone.

Lights up on the kitchen with Hallorann, Wendy and Danny. These scenes play simultaneously.

9

Jack
All will be fine.
Don't you worry,
Mr. Ullman,
All will be fine.
I've got my play to write,
And Danny's got his reading,
Wendy's got her hands full
With the two of us.
All will be fine.
All will be fine.

Hallorann *Over above*
All will be fine, all will be fine.
Don't you fret none, Mrs. Torrance,
Don't you worry, ma'am.
All will be fine.
The food in here could feed
Your family for a decade,
Everything you need
Is here.
All will be fine.

Ullman
Well, it's too late now anyway.

Watson enters the caretaker's quarters.

Watson will show you the boiler.

Watson and Jack leave. Lights down on caretaker's quarters.

Hallorann *Showing Wendy and Danny around.*
You got everything you could
Possibly need...including bread.
Thirty loaves of white, thirty of dark.
We try to keep a racial balance here.
A Thanksgiving turkey,
A Christmas ham,
A leg of lamb for Easter.

To Danny.

You like lamb, Doc?

Danny
I think so.

Wendy
How did you know that
We call him "Doc?"

Hallorann
Looks like a "Doc," I guess.
Last chance, Doc.
Coming to Florida with me?

Danny
Better not.

Hallorann
Well, then, can you help me
With my bags?

Lights up on Jack and Watson in the basement at the boiler. Watson demonstrates how to empty its pressure.

Wendy
As long as he zips his Jacket.

Hallorann
All will be fine, Mrs. Torrance...

Wendy
Wendy...

Hallorann
All will be fine, Wendy.
Before you know it,
Spring will be here.
Before you know it.
The snow will melt
And little green things
Will pop up all over.

Watson *Over above*
All will be fine, Mr. Torrance,
Long as you do this,
All will be fine.
Remember, She creeps.
Remember, she creeps, she creeps.

Wendy *Over above*
I hope so.
I'll find my husband
And meet you out front.

Watson *Pointing at a gauge.*
So you got to empty her
Twice a day, twice a day.
If'n you don't, you and your family
Will be blown sky-high.
Danny and Hallorann exit, as does Wendy. Lights down on kitchen/pantry.

10

Watson
I tell you,
This basement gives me the willies.

Jack
What's in all these boxes?

Watson
Clippings, letters,
Old crap like that.
Hotels got secrets,
Lots of them.
People come,
People go.

Jack
Heard about the caretaker...

Watson
Delbert Grady.
Horrible mess.
Here with two daughters
And a wife.
Goes amok,
Kills them all,
Takes his own life.

Jack gestures to Watson to go on.

That ain't all...
Mrs. Massey...
Fancy old broad.
Brings her young buck here.
Then he leaves,
She takes pills,
Slices her wrists,
In the bathtub.
Oh and a senator —
Goes to Jesus in a bra and panties.

Jack
No joke!

Watson
You got it with the boiler?

Jack
Yes, Sir.
Empty her twice a day.
If'n you don't...

They both make a gesture like an explosion. Watson and Jack turn to leave. Jack looks back at the boxes, which suddenly glow from inside. Lights up on the hotel porch. Danny and Hallorann sit.

11

Hallorann
Here we are.

He takes Danny's hands.

I want to tell you something,
Need to tell you, Doc:
You're not alone.
Not alone.

There's others out there like you,
Others with a knack,
The same as you,
Same as you.

My Grandma had it.
We could talk for hours,
Without a word.
The Bible calls it visions,
Science: precognition,
She called it "the shining."
It sure is lonely at times,
Mighty scary too.
But tough as it is,
Remember to:
Keep shining on,
Keep shining on,
No matter what.
Shine on...

Hallorann lets go of Danny's hands and stands.

——————12——————

Hey, Doc.
How hard can you hit?
Give me a blast.
Show me what you can do.

Danny
Hit?

Hallorann
Think as hard as you can.

Danny closes his eyes. The music builds; an offstage ensemble of voices hit a long and piercing note. The light suddenly changes violently and Hallorann is thrown back on the ground, grabbing his heart.

Hallorann *Slightly dazed.*
Whoa! I knew it.

Danny *Running to him.*
Sorry! I didn't mean to —

Hallorann *Standing, brushing off.*
I'm okay.
Do you dream a lot, Doc?

Danny
Sometimes...

Hallorann
Nightmares?

Danny
The bad kind.
But please don't tell Daddy.
Please —

Hallorann
Not a word, Doc.

Hallorann makes a "cross your heart" gesture; Danny repeats it. Lights down on them. In the ballroom, Jack encounters Wendy.

Wendy/Jack *Simultaneously.*
There you are.

They laugh at saying the same thing to each other at the same time.

I've been looking —

They laugh at saying the same thing to each other again.

Jack
Where's Danny?

Wendy
With Hallorann, the cook.

Jack lifts Wendy's arms in a dance pose.

Jack
May I have this dance, Madame?

Wendy
Of course, Monsieur.

Jack spins Wendy around once, bends her over and kisses her. Fade. Lights back up on Hallorann and Danny.

Hallorann
And if you do see something,
In the hotel,
In a room or hallway,
Just look the other way
And it'll be gone.
Gone.
You control the shining.
Remember that.
One more thing:
You run into trouble,
Give me a great big holler,
Like you just did.
Holler for Hallorann.
I know I'll hear you
Even down in St. Pete's. Got that?

Danny nods. Jack and Wendy enter, followed separately by Ullman and Watson.

Hallorann
Remember what I said.
Holler for...

Danny
Hallorann.

Wendy *Smiling to Danny.*
What were you two talking about?

Danny
Not much.

Watson
Have a good winter.
Twice a day.
All will be fine.

Jack *To Ullman, Watson, and Hallorann, shaking hands.*
Your hotel will be here in the Spring. Twice a day.
Nothing to worry about.
So long.

Ullman *To Jack, Wendy, Danny, with above.*
I hope so.
Best of luck.
Be good, Danny.

Wendy *To Ullman, Watson, and Hallorann, with above.*
Safe travels.
Enjoy the beach.
So long.

Hallorann *To Wendy, Jack and Danny, with above.*
Mr. Torrance, Wendy.
Look after them, Danny.
Remember, remember what I said,
Remember...
See you in the Spring.
Hallorann, Ullman and Watson leave. Wendy, Jack and Danny look after them. A long, disconcerting pause. Jack takes his wife's and son's hands.

Jack
Let's go in.
The hotel seems to swallow them.
End Scene 2.

———13———

Orchestral Interlude #2

Danny wanders through the hotel. He passes by Room 217 and pauses. Jack types away on a typewriter; removes a page, reads it, smiles in satisfaction and lays it on a small stack. Wendy knits, holds up a scarf, smiles. Danny shudders and runs away quickly from the door to Room 217.

———14———

Scene 3

One evening a few weeks later, mid-October. The caretaker's quarters. Wendy reads to Danny from Robert Louis Stevenson's Treasure Island *while Jack clatters away at a typewriter.*

Wendy
"So there we had to stay —
My mother almost entirely exposed,
And both of us within..."

Wendy points to a word in the book for Danny to read.

What word is that?

Danny *Figuring out the word.*
Eeeear...shshshshot.

Wendy *Finishing reading.*
Very good. "Earshot...of the inn."

She snaps the book shut decisively.

End of chapter.
Enough of *Treasure Island,*
My buccaneer!
Time for bed.
Kiss Daddy "good night."
And I'll come and tuck you in.

Danny runs into the area where Jack is typing and jumps on his lap. Wendy looks on from the other room.

15

Wendy
I never stopped loving you...

Jack
Give your old man a hug, Danny.

Danny leaps up onto Jack's lap and hugs him.

Now get ready for bed.
And never forget
How much your father loves you.
Never forget that, son.

Danny crosses his heart and goes into the bathroom, leaving the bathroom door open. Jack remains at his typewriter.

Wendy
I never stopped loving you.
Never.
Even in the darkest days,
Our hardest times,
When you drank,
When you lost your job,
When you weren't around,
When I thought it had to end,
I never stopped loving you.
Not once.
And now that love Is rewarding us,
Paying us back,

With moments like these,
Moments like these...
When life just seems to
Rise right up,
Right up,
And smile.

Wendy stands and goes to Jack.

16

Hey, Mr. Shakespeare,
Fancy meeting you here.

Jack
I prithee come hither, Milady.

Wendy
I love you.

They kiss lightly. Behind them, the door to the bathroom closes suddenly.

Jack
And I love you.

They kiss more deeply, for a longer time.

Wendy
Pen your next brilliant line,
While I tuck Danny in.
Then, it'll be your turn.

Jack
For?

Wendy *Suggestively.*
Tucking in.

Jack resumes typing. Wendy goes toward the bathroom.

Wendy
Danny! Time for bed.

There is no answer. Wendy is worried.

Danny?

No answer.

Open the door, Danny.

She knocks. No answer. She knocks again.

Danny.
Open the door.

She knocks again, insistently.

Danny! Danny!

Jack
Jesus Christ, Wendy. I can't think!

Wendy
Danny's locked himself in.
He won't answer.

Jack runs to the bathroom and knocks on the door.

Jack
Danny!

Wendy
Danny!

Jack
Open the door. Right now.
Bedtime is bedtime, Doc!

You'll get a spanking
If you don't open up!
Danny!

Wendy *Over above*
Danny!
Open up!
Right now!
Don't threaten him, Jack.
Break the lock.

Jack hesitates.

Quick.

Jack/Wendy
Danny! Danny!

Jack smashes the lock and opens the door. He rushes in and removes Danny, who is nearly comatose.

17

Danny *Foaming at the mouth.*
Bad stuff. Bad. Bam. Daddy. Red —

Wendy
Oh, Jack, what's wrong with him?

Jack *Shaking Danny rather strongly.*
Danny! Danny!

Wendy *Over above*
Don't shake him.
Jack, you're hurting him,
Like you did before.

Jack and Wendy argue. The following exchange overlaps heatedly.

Jack
Like I did before?
Like I did before?
Did you say that?
Yes you did.
Nice!
This is exactly the time.
How many times do I
Have to ask you to forgive me
For breaking his arm?

Wendy *Over above*
I didn't mean —
Jack this is not the time.
Jack, please.
This is not the time.
This is about Danny right now.
Can we not fight?

Danny suddenly puts his hands over his ears and screams, with the ensemble of offstage voices.

Danny
STOP!

Suddenly coming to.

I don't know.
I don't know.
What did I say?
I'm sorry if I was bad.

Danny breaks down in sobs.

Jack/Wendy
No, Doc, it's okay, it's okay.

Everything is okay.

Wendy *To Jack, as she lifts Danny and takes him to bed.*
Tomorrow, first thing.
I'm taking him to the doctor,
Down in Sidewinder.
First thing.

Jack *To Danny.*
I didn't mean to scare you.

Wendy tucks Danny into bed. She sings him a lullaby.

18

Wendy
"Time for bed, my child,
Not a peep.
Leave your tangled care
And go to sleep.

As Wendy sings the lullaby, Jack recalls a memory of childhood abuse by his own father, Mark Torrance, during bedtime. Mark appears in a vision, brandishing a cane.

May your dreams
Be filled with delight,
May they comfort you
Through the night.
Come the morrow,
A new day will break.
And we will be here
When you wake.
We will be here
When you wake."

Mark *Over above*
It's bedtime for Jacky.
Bedtime for my little boy.
Where is Daddy's cane?
Daddy needs his cane,
And Jacky needs a lesson
Like all my goddamn family.
Sweet dreams, Jacky Boy!
Sweet dreams, little pup!
Little whelp!
Little bastard!
My son!

Jack *Over above*
Daddy stop,

Daddy stop!
You're hurting Mommy. Daddy stop,
Daddy stop!
You're hurting Mommy.
No, don't. Don't.
No, don't.

The cane comes down. Jack is shaken, but listens to Wendy's last lines in the lullaby and is calmed.

Wendy
Time for bed, my child,
Not a peep.
Leave your tangled care
And go to sleep.

Wendy signals that Danny is asleep. Jack and Wendy kiss his forehead lightly and tiptoe out of the room. When they reach the door, Danny sits up suddenly.

19

Danny
Daddy, you'd never hurt Mommy,
Would you?

Jack
No.

Danny
Or me?

Jack
Never.
Now go to sleep.

Wendy and Jack turn to leave.

Danny
What's "redrum?"

Wendy
"Red rum?"
It sounds like a pirate drink:
"Yo ho ho and a bottle of redrum!"

Jack
No more *Treasure Island* before bedtime.
Now sleep, Danny, sleep.

Wendy
Lights out...

Jack/Wendy
Good night.

Jack and Wendy leave Danny's room. He starts to sleep. Then suddenly rises up in bed as if seeing something terrifying. Blackout.

End Scene 3.

20

Scene 4

A week later, the basement. Jack stands in front of the boiler imitating Watson.

Jack
"She creeps.
She creeps.
Got to empty her Twice a day...
If 'n you don't, you and your family
Will be blown sky-high."

Suddenly a shaft of light hits the boxes of hotel records.

21

What have we here?
Maybe some dirt
On your precious Overlook, Mr. Ullman.
You officious little prick.
Invoices...
"May 25th, 1947
45 Customized Croquet Mallets..."
"August 4th, 1963.
15 crates Gilbey's Gin..."

Muttering to himself.

Hold on, Jacky Boy.

He goes through another box.

There's more.
Goes through another box.

What's this?

Blowing dust off of a book and opening it.

A scrapbook.

He leafs through the book reading headlines.

1945.
"Posh Hotel Reopens with Stellar Clientele."
1963.
"Las Vegas Group Buys Famed Colorado Hotel. Millionaire Derwent Back in Colorado."

Suddenly excited.

22

Here we go...
1964.
"Mafia in the Mountains? Mob overlords staying..."
'66.
"Gangland Style Shooting at Colorado Hotel. Bloodbath in Presidential Suite."

As Jack reads, offstage voices reenact what he is reading about. A door knocks loudly.

Jack
"'Baby Charlie' Battaglia... Peter Zeiss... Vito 'The Chopper' Girenelli... Tommy guns."

Mafia Guy #1: *Over above*
Room Service!

Mafia Guy #2: *Over above*
Come in.

Mafia Guy #3: *Over above*
Payback time!

Mafia Guy #2: *Over above*
Hey, you can't —

Machine gun shots. Screams. Running. Jack leafs through the book again.

Jack
Ah, Delbert Grady.
"Winter Caretaker Murders His Family. Tragedy at Overlook Hotel."
May 15th, 1970.

As he reads, offstage voices reenact the scene.

Jack *Reading.*
Delbert Grady...
And his wife, Anna Mae...
Found frozen...

Grady *Over above*
My lovely daughters need
Their manners corrected.

Grady Girls *Over above*
Daddy?!
Bye, baby Bunting
Daddy's gone a hunting,
Gone to get a rabbit skin
To wrap the baby bunting in.

Anna Mae Grady *Over above*
Delbert!
A gunshot.

Grady
As do yours.

Sound of another gunshot. Jack is feverish. He is becoming obsessed.

Jack
1973.
"Mrs. Enid Massey Dies After Long Illness..."

As Jack reads, an offstage voice reenacts the scene. Sound of dripping water.

"...Staying at the Overlook Hotel."
I'll bet that's
The "society broad."
Died in the bathtub.
Mr. Ullman had it
All covered up.
He covered it up.

Mrs. Massey *Over above*
I knew you'd never leave me, Tommy.
All is forgiven.
Let's go to bed.
Let's go to bed.
I knew you'd come back to me, lover.

Jack
Wow, what a story.

23

But who kept this scrapbook?
Who made it?
Left it here?
No name.

Reading.

"The Manager?"

A slip of paper suddenly flies from the scrapbook. Jack reads it.

"Horace M. Derwent Requests The Pleasure of Your Company At a Masked Ball to Celebrate The Grand Opening of The Overlook Hotel.
Dinner At Eight.
Unmasking and Dancing at Midnight.
August 29th, 1945. RSVP..."

Offstage voices reenact the scene. A party before midnight. Someone imitates a dog barking. A band strikes up and a song of the day is heard.

Jack
1945...War over.
God blessed America!

A distorted gong strikes midnight.

While Horace Derwent
Was working on
A tax dodge,
A whorehouse,
And a mob playground,
All rolled into one.

Horace Derwent *Over above*
Unmask! Everyone, unmask!

Partygoers *Over above*
Three, two, one...

Crooner *Over above*
"I am yours
And you are mine,
Forever and a day,
Forever and a day,
We'll never, never part.
Bright as gold
Our love will shine,
Forever and a day..."

Jack snaps the book shut and the party sounds go away. He looks up.

24

Jack
God what a story.
One hell of a story.
All here.
In this book,
In these empty rooms,
Above my head.
Secrets, scandals, suicide, murder.
All here.
In the Overlook's
"Great and honorable past."
Screaming to come to life.
Screaming to be told.
And I'm just the man to tell it.
They want me.
They chose me.
Screw the play.
Here is the story.
The real story.
They chose *me*.

Jack is about to leave with the scrapbook and few clippings. All the voices start again.

Mrs. Massey
Let's go to bed, lover.
Let's go to bed, darling.

Crooner *Over above*
"We'll never, never part
I am yours, and you are mine — "

Derwent *Over above*
Unmask! Everyone, unmask!

Grady Girls *Over above*
"Bye baby Bunting
Daddy's gone a-hunting."

Partygoers *Over above*
Three, two, one!

Grady *Over above*
My daughters need correcting.

Jack
Wendy?
Is that you?
Danny?
Who's there?

He turns and freezes. A double-sized croquet mallet gleams in the light. Blackout.

End Scene 4.

25

Scene 5

Very early evening, caretaker's quarters. Wendy and Danny have returned from the doctor in Sidewinder.

Wendy
Doc, you always know.
How is Daddy?

Danny
Worried.
About us.

Wendy
Is he drinking?

Danny
No.

Wendy
Is he okay?

Danny
The hotel is getting inside him...

Wendy
Inside him?
What does that mean?
Maybe we should leave...

Danny
No. He won't love us anymore.

Wendy
Daddy loves you.
With all his heart.
He tries very hard.
Because he loves you.
Loves us.

Let's be strong,
Strong for him.

Suddenly, Jack appears with the scrapbook.

26

Jack
Boo!

Wendy and Danny are startled. Jack runs into the room. He puts the scrapbook down and tickles Danny who giggles joyfully and picks up Wendy in his arms and twirls her about.

Jack
Upsy-daisy!
"I am yours
And you are mine,
Forever and a day..."

Wendy *Smiling.*
Jack!
Put me down!

Danny
Daddy!
Let me! Let me!

Jack lets Wendy down.

Jack
Whatever you say, Milady!

Wendy
Great news.
Danny got
A clean bill of health.
All is fine.

Jack
Congrats, Doc!

Jack picks up Danny and spins him around.

27

Wendy *Referring to the scrapbook.*
What's this?

Jack
A scrapbook.
Found it in the basement.
The seeds of
My next opus.

I'm starting a book:
An exposé
About the hotel.

Wendy glances at Danny.

Wendy
And your play?

Jack
That can wait.
This is here and now.

Wendy *To Danny.*
Danny, go wash up for supper.

Danny nods in assent and leaves.

Jack *Looking after Danny affectionately.*
We don't deserve that kid.

28

Wendy
Jack, maybe we should reconsider.
Reconsider staying here.

Jack
Wendy, we can't leave!

Wendy
I'm sorry,
But I worry,
I worry about our son.

Jack
Like *I* don't?

Wendy
He's little,
And so fragile,
Unlike the other boys.
I worry about
Him riding a bike...

Jack
I worry about
Providing for him...

Wendy
His nightmares...

Jack
Paying for school,

Wendy
His health,

Jack
His future,

Jack/Wendy
I worry, we worry.

Jack
Look, if anything ever happened
To the two of you,
I could never live with myself.
But without this job,
We're done.
Done.
It's our only hope.
If I fail at this,
We'll never recover.
Never.
Capiche?

29

Orchestral Interlude #3
Danny again approaches Room 217. He cups his ear to listen and looks under the door. Wendy knits, holds up a scarf (which is now finished) and smiles. Jack continues to work, clipping more scrapbooks from his desk now cluttered with them. He sorts through them, then types again.

30

Scene 6

Early November, the caretaker's quarters/ various areas around the hotel. Quiet. Jack is at his desk looking off, not writing. His desk is now covered with clippings from the scrapbooks. Wendy is asleep. Suddenly, there is a brief blast of a big band playing, party noises, a gunshot, the elevator jolting and stopping.

Wendy *Jumping up in bed.*
Jack? What was that?

Jack
Just the elevator.

Wendy
Just — ?

Jack
Probably a short.

Danny enters in his PJs, panicking.

Danny
Daddy? Mommy?

Jack stands to go.

Wendy
Don't leave us.

Jack *Irritably.*
It's my goddamn job, Wendy.
When will you understand that?
Sorry. I'll be back.

Jack looks around the hotel, a flashlight guiding his way. He checks the elevator. Rattles it. Nothing. He goes to the office, peers in. Nothing. He enters the ballroom. Looks around. Nothing. He turns. Suddenly, laughter and the sound of a party jolt the air; Jack turns quickly and sees a full bar with up-lit bottles. He recoils backwards and falls to the ground. He gets up, and the bar and the noise are gone. He sees a dog mask on a chair. When he picks it up, it flies from his hands and disappears. He turns and sees a shaft of light shining on the double-sized croquet mallet. He goes over to it. Suddenly, the sound of the party starts again. He picks up the mallet and swings it around. The party stops. Jack is shaken by what he's seen but tries to gain control again.

31

Jack
Hold on, Jacky Boy,
Hold on.
Don't lose it now.
Don't let them in.
Keep them out.
All of them.
Out. Out. Out. Out.

Be strong, Jacky boy.
Be strong.
It's up to you,
All up to you,
You're the boss.
You're in control,
In control.
Control.
Control.
See?
No one's there!
See?
Not a soul.
See?
All is fine.
All is fine.
You saw nothing.
You heard nothing.
Nada.
Zip.
Nothing.
Nothing.
Hold on, Jacky Boy.
Stay calm.
Fear — Gone. Gone. Gone.
Panic — Gone.
Blood. Death. Murder. Nothing.
Gone.
Nothing.
Gone.
Gone.
All gone.

He gathers himself, wipes off his brow and is about to leave. Then, he picks up the mallet and returns to the caretaker's quarters.

32

Jack *Dismissively, to Wendy.*
Just as I thought.
A short circuit.

Wendy
But I thought I heard people.
A party —

Jack *Like WC Fields or Groucho Marx.*
Sorry, my dear.
We're the only party here.

Wendy *Pointing to the mallet.*
What's that?

Jack
A little insurance.

Wendy *Concerned.*
Jack...
We should leave.
Before it's too late.

Jack
We're not leaving,
And that's that.

Wendy
Something's not right here.
Something's not —

Jack
When I say it's nothing, It's nothing!
Are you finished scaring our son?

Wendy *Hurt.*
Jack!

Jack
I need to get back to work.

Wendy *She tries to comfort Danny by singing the lullaby again.*
"...Come the morrow,
A new day will break.
And we will be here
When you wake.
We will be here
When you wake."

Jack returns to his typewriter. He tries to work but is very agitated. He mimes holding a drink and toasting it. Then he shudders. A vision of his father Mark appears, brandishing a cane. Jack picks up the mallet and mimes bringing it down on his typewriter the same time Mark does. Jack sits back down and looks off. Blackout. End Scene 6.

33

Orchestral Interlude #4

A few weeks later. Danny again approaches Room 217 (wearing the scarf Wendy has knit for him), but this time he has a key in his hand. He opens the door to the room and goes inside; through another door is a bathroom with a tub and a closed shower curtain. He walks into the bathroom, goes to the tub, reaches up to open the shower curtain. Then stops. He then reaches up again. A hand grabs his and the shower curtain opens; a naked lady with rotting flesh stands up in the tub while Danny struggles to break free. Lights out and lights up quickly on Scene 7.

34

Scene 7

The office of the Overlook, directly after Jack enters and turns on the CB radio. He is extremely agitated.

Voice on CB radio
Spoken through static.
"Overlook...you there?
Ranger Andrew Johns here. Looks like one helluva blizzard comin' our way.
You there? Overlook?
Batten down the hatches! Overlook?
You there?"

Jack *Over above, ignoring the radio.*
God, just one little drink.
One little drop.
One tiny sip,
Of one little martini.
Right now!
Stop it, Jacky Boy.
Losing it.
And it's only November.

Finally addressing the CB radio.

Yes, Sir.
Snug as bugs in a rug.
Over and out.

Suddenly, Mark Torrance's voice booms from the CB radio.

35

Mark Torrance
KILL HIM.

Jack
Dad?

Mark Torrance
Have a drink, Jacky Boy,
And kill him.
Kill that bitch.
Kill her, too!
Kill the both of them.
That boy has disobeyed you.
He's gone where you
Told him not to go.
And he must pay.
He needs to be corrected.
They need to be —

Jack rises and smashes the CB radio to pieces with the mallet.

Jack
No!
Dead! You're dead!
No!

36

Wendy *Rushing in.*
Jack? Jack!

Jack snaps out of his trance.

Jack
Wendy?

Wendy
What happened!

Jack
A dream.
I guess it was a dream.
My father...
He was screaming at me!
I had to break the radio
To shut him up.
To kill him.
Jack starts to weep.
I had to. I had to.

Wendy
But that was our only link
To the outside world.
Our only link —

Jack
I had to.

Wendy *Suddenly.*
Where's Danny?

Jack
I thought he was with you.

Wendy
My God.
We have to find him.

They open the door to the office and find Danny standing in a comatose state. He has bruises on his neck and streaks of lipstick on his face; his clothing is also wet.

37

Wendy
DANNY!

Jack
Danny!
What happened??
Who did this to —

Jack starts to pick Danny up. Wendy steps in front of him.

Wendy
Don't touch him!

Jack
You don't think *I* did this!

Wendy
Don't!

Danny
The dead lady...
The dead lady...
Kissed me.

Wendy
He's got bruises around his neck.
And...lipstick marks?

Danny *Numbly, with offstage voices.*
The dead...lady...
She kissed me.

Wendy
His clothes are all wet.

Jack
You'll never let me forget
What I did, will you?
I never touched him!
Lipstick?
Maybe it was *you?*

Wendy
Jack!
How can you say that?

Jack
Now you know what it's like.

Wendy
It doesn't matter.

Jack
Of course it matters!

Danny breaks down in sobs.

Wendy
We have to get out of here.
We have to leave.

Consoling Danny.

It's all right, Doc.
It's all right.
We have to leave.
Look at your son, Jack!
Look at him.

To Danny.

It's all right now, Doc.

To Jack.

Something is trying
To get him.
Something inside
This hotel.
We have to leave.

Jack *Over above*
Leave?
A blizzard's coming!
Will you think?
For once in your goddamn life...
Will you think?

Mimicking her,

"Look at your son, Jack,
Look at your son..."
You never fucking get it.
A blizzard is on the way.
You have to trust me.
I'm not Superman!
Trust me, Wendy, please.

Wendy
Right.
You're not Superman,
You are my husband.

Jack gathers his family and corrals them downstage with his arms around them. As he does, the entire structure of the hotel gradually falls apart, melts and distorts.

38

Jack
I am the husband,
I am the father,
You are my family,
I am the provider,
And the protector.

To Wendy.

I am your husband

To Danny.

I am your father,
I will defend you.
As long as I am living,
I will protect you.

The entire ensemble of apparitions slowly creeps in — one by one — and sings over him.

Rely on me,
You can count on me.
Heed me, mind me,
Rely on me.
I will protect you.
Rely on me,
You can count on me
As long as I'm living,
I will protect you,
Don't worry,
I will protect you.

All will be fine.
Rely on me.
You can count on me.
As long as I'm living,
I will protect you.
All will be fine!

Lloyd *Over above*
What will it be, Mr. Torrance?
What will it be, Sir?
What'll it be?
What'll it be, Mr. Torrance?
What'll it be?
Take your time.
We got all the time in the world.
All the time in the world.
What'll it be, Mr. Torrance?
We got all the time in the world.

Grady *Over above*
My daughters,
My daughters need
Their manners corrected.
My daughters need to be corrected.
I've got to correct them.
My daughters need correcting!
You have my heart.

Grady Girls *Over above*
Daddy!
"Bye, baby Bunting,
Daddy's gone a-hunting,
Gone to get a rabbit skin.
Daddy's gone a hunting.
You have my heart."

Anna Mae Grady *Over above*
Delbert, Delbert,
NO! Delbert, what have you done?
Delbert, Delbert, NO!
What have you done, Delbert? NO!

Mrs. Massey *Over above*
I knew you'd never leave me, lover.
All is forgiven.
Let's go to bed,
Let's go to bed.
I knew you'd never leave me.
All is forgiven, lover boy.
Let's go to bed.
You have my heart.

Partygoers *Over above*
Three, two, one...Three, two, one...
Three, two, one...

Derwent *Over above, later with dog mask.*
Unmask! Everyone, unmask!
Woof! Woof! Woof!
Anything you say,
Master! Woof! Woof!

Crooner *Over above*
I am yours,
And you are mine, Forever and a day.
Forever and a day,
We'll never, never part.
Bright as gold,
Our love will shine,
Forever and a day.
Forever and a day,
You have my heart.

Crossdressing Senator *Over above*
Don't I look pretty? Gosh, I'm so pretty!
As your senator,
I promise to protect your children
Against the moral decay of our times.
I promise you!

Mafia Guys *Over above.*
Come in.
Payback time!
Hey, you can't —
You have my heart.

Partygoers *Over above.*
Three! Two! One! YAY!
Forever and a day,
Forever and a day,
Forever and a day,
We'll never, never part.
Bright as gold.
Our love will shine.
Forever and a day,
Forever and a day,
You have my heart.

The music reaches a climax and stops suddenly as everyone freezes. It begins to snow.

Danny
Hallorann.
Come quick!

Curtain. End Act One.

Disc 2

Act II

1

Scene 1

Some days later, the basement. Jack shuffles on, disheveled and unshaven.

Jack
"She creeps.
She creeps.
Got to empty her
Twice a day...
If 'n you don't, you and your family
Will be blown sky-high."

Jack turns the lever, then stops.

Maybe I should let it go.
Maybe, maybe let it blow sky-high.
The whole goddamn hotel.
Find a way to get
Wendy and Danny out of here,
Then, "boom!"
And I'll go with it!
Why the hell not?
They could start a new life,
A new life
Without me.
Which is what they want anyway.
A new life
Without me.
A failure
As a father, husband, teacher, writer,
A failure.
Even as a drunk.
God, what I'd not give,
Not give —
For one little drink.
Just to ease the pain.
One little eensy weensy goddamn...

Shouting out to the hotel.

I just saved your life,
You ungrateful hotel!
Don't I deserve a reward?

Grady appears in a tuxedo and tails.

2

Grady
Here you are, Mr. Torrance.

We're waiting for you upstairs...

Jack *Through bleary eyes.*
Waiting?

Grady
To join the party.

Jack
And you are...?

Grady *As if Jack should know.*
Grady. Delbert Grady.

Jack
The caretaker?

Grady
The caretaker would be you,
Mr. Torrance.
You have always been the caretaker.

Jack
But your wife...your daughters.
Didn't you —

Grady
My wife is baking cookies.
My daughters are napping.

Jack
But you killed them.

Grady
Not that I know of, sir.
But perhaps you should ask your son.
He seems to know everything.
If I may be so bold, Mr. Torrance.
He needs to be corrected.
Needs a good talking-to.
Perhaps more.
My own girls needed correcting.
And that upset my wife,
So I corrected her.

Taking Jack aside.

We husbands and fathers
Have responsibilities,
Certain responsibilities
To correct the errors of our loved ones.
Certain responsibilities, don't we, sir?

They must be taught
To respect the Overlook.
They must be shown
The error of their ways.
Agreed?

3

Jack *Over above.*
We husbands and fathers
Have responsibilities,
Certain responsibilities,
We husbands and fathers,
Yes, that's right.
Indeed.
Indeed we do, Grady.
They must be shown
The error of their ways.
They must be taught.
Agreed.

Grady
When you're done here, Mr. Torrance,
Come join the party.
I guarantee you'll be amply rewarded.

Grady disappears.

Jack
We husbands and fathers
Have responsibilities,
Certain responsibilities,
We husbands and fathers.
Indeed we do.

Blackout. End Scene 1.

4

Scene 2

Danny and Wendy in the kitchen, a few minutes later. Wendy prepares chocolate milk and cookies for Danny.

Wendy *Looking out the window.*
All that snow!
Never ends!
Never lets up.

To Danny.

Doing okay, Doc?

Danny nods yes, halfheartedly.

Daddy says
The rangers will find out
We're not on the CB radio
And they'll check in on us.
Very soon.

Danny *Suddenly having a vision.*
They got him.

Wendy
Got him?

5

Danny
Daddy.
They got him.
The people in the hotel.
And they want you
And they want me.

Wendy *Alarmed.*
For what? Danny!

Danny won't answer.

For what??
Danny, tell me, tell me!

Danny
I don't know. Bad stuff.
Sorry, Mommy.

Danny breaks down in tears.

6

Wendy
It's all right, Doc.
All will be fine, Doc.
All will be fine.
If the rangers don't save us,
Someone will.
Hold on for me, Doc
Be brave for me.
I am sure we'll escape here
Very soon.
And do you know
What we'll do next Spring?
The three of us?
We'll go fishing.
We'll get a boat
And go fishing,
Just like we did last year.
And maybe we won't catch a thing.
But we'll have a good time.

A wonderful time.
I know we will.
All will be fine, Doc.
All will be fine.
If the rangers don't save us,
Someone will.
Someone, someone, someone will.

Noticing Danny's distress.

7

Where is Daddy right now?

Danny points downstairs to indicate the basement.

The ballroom?
I'll go find him.
You stay here.
And don't move.

There is a loud shriek of wind.

That wind — when will it ever stop?
And that snow.
When will it end?

Wendy leaves. Fade. End Scene 2.

8

Scene 3

The ballroom, a little later. Jack stumbles in. He is gone. He turns and sees the full bar he saw before, along with Lloyd, the bartender.

9

Lloyd
What will it be, Mr. Torrance?

Jack *Sardonically.*
Glad you asked, Lloyd.
Set me up with twenty Martians,
One for every month on the wagon.
And one to grow on.

Lloyd
Right away, Mr. Torrance.

Lloyd prepares martinis.

Jack
Good man.

Jack looks for his wallet and comes up with nothing.

Seems my bitch of a wife
Has absconded with my funds, Lloyd.

Lloyd
No charge, Mr. Torrance.
Orders from The Manager.

Jack
The Manager?
Where is "The Manager?"

Lloyd
In due time, Sir.
Here's to your son.

Jack *Suddenly gripped with terror.*
What do you want with my son?
Danny's not involved, is he?

Lloyd
Enjoy your drink, Mr. Torrance.

10

Partygoers *Offstage.*
Three two one.
Three two one.
Three two one.

Derwent *Offstage.*
Unmask, unmask, everyone, unmask!

Suddenly, the ballroom comes alive. Laughter, drinking, dancing; in masks and costumes. Derwent and Grady are in attendance, as are other apparitions. Derwent plays with a man in a dog mask as Partygoers laugh.

Derwent
Down little doggie.
Bad little doggie.
Roll over little doggie.

Man in Dog Mask
Woof, woof.

Jack moves among the Partygoers as if one of them. They great him by shaking hands or kissing him as he downs martini after martini.

Partygoers *Individually/layered.*
So glad you could make it.
So glad you're here.
Welcome, Mr. Torrance.
So happy to have you.
Welcome to the party, Mr. Torrance.
You look fantastic.
Sexy Mr. T!
So glad you're here.
The life of the party!
Best man this hotel ever had.
If you're free later, come up to my room.
What a guy! What a man!
The definition of success!
So glad you could make it, Mr. Torrance.

11

Derwent *Appears on a platform before a microphone.*
And now dear friends,

The microphone emits a shriek of deafening feedback.

We would like to do a little number on you.
I mean...*for* you.

Laughter.

Featuring a very special guest:
Mr. Mark Torrance.

Jack
Dad?

Mark *Boisterously.*
Hello, son!

Derwent, Grady, Lloyd, and Mark Torrance stand on a platform before a microphone and sing the 1940s-style song.

Derwent, Grady, Lloyd, Mark and Jack
We'll be on
Our own cloud nine,
Forever and a day.
Forever and a day,
We'll never, never part.

Jack *Repeating.*
Never, never, never, never...

He reels and collapses. The party suddenly disappears. The ballroom is empty. Jack wakes up.

Never…
Where did everyone go?
Grady?
Lloyd?

He collapses again. After a short pause, Wendy enters.

12

Wendy
Jack?

No answer. She moves in closer.

Are you in here?

No answer. Moves in closer.

Jack?

Jack *Waking.*
Wendy, is that you, darling?

Wendy *She sees Jack on the floor and goes to him.*
Oh, Jack!
Let me help you back to our room —

Jack suddenly grabs Wendy's ankle violently. She shrieks.

Jack
May I have this dance, Madam?

Wendy
Jack, I only want to help.

Jack *Trying to drag her down, mockingly.*
You and Danny "only want to help!"

Wendy
You're hurting my leg.

Jack
I'll hurt more than that.

Jack stands and approaches her menacingly. Wendy backs away.

Jack
You never loved me.
You want us to leave
Just to destroy me.
Did you ever think about
My responsibilities?
Why do you just drag me down.
Drag me down, drag me down.
The two of you planned it together—
You turned Danny against me.
And now he hates me.
That was your plan all along wasn't it?
Well, I'll fix you! I'll show you who's boss.
You must be corrected, Wendy.

Wendy *Over above.*
Stop it, Jack!
Please stop it.
You don't know what you're saying.
You're drunk.
I don't know how,
But you're drunk.
I never planned anything against you.
Nothing.
You have to believe me!

Wendy turns to run and Jack seizes her from the back and puts his hands around her throat. She screams.

Wendy
Jack, no.

Jack
Corrected!

Jack strangles Wendy. She gasps for air. Suddenly, Danny appears.

Danny
Daddy, stop!
You're hurting Mommy.

Danny rushes to Jack who cuffs him across the face. He falls. As he does, Wendy reaches behind her and seizes a bottle.

Jack
Little pup! Little whelp!

Jack wraps both hands back around Wendy's neck.

Now back to the business at hand...

Wendy brings the bottle down on Jack's head. He collapses.

Wendy *Gasping for air.*
Danny, you've got to help me.
We need to...
Put Daddy where the hotel
Can't hurt him.
Hurry, before he wakes up.

Danny
I will, Mommy.

Wendy and Danny start to drag Jack from the ballroom as lights fade.
End Scene 3.

13

Scene 4.

The kitchen/pantry. Wendy and Danny have dragged Jack just outside the pantry door. Jack starts to wake.

14

Wendy
Doc, hurry.
Get the lock.
He's waking. Hurry.
Hurry, Doc!

Jack *Overlapping with above*
Is that you, Doc?

Danny *Overlapping with above*
It's bedtime, Daddy.

Jack
What are you two doing?

Wendy and Danny have dragged Jack into the pantry. They run out just as Jack grabs Wendy's ankle. She screams.

Jack
Gotcha!

She frees herself. Jack rises. They shut the door and bolt it just in time.

Jack
Damn you both.
Open this door.
Let me out.
Damn you both.
Danny, this is your father talking.
Open this door.
Mind your father, Danny!

Wendy *Over above.*
Danny, this is not your daddy talking.
This is not your father.
This is the hotel.

Danny *Over above.*
This is the hotel.

Wendy grabs Danny's hand and is about to leave. But then she sees a big kitchen knife, grabs it and clutches it behind her back. They exit.

Jack
Open the door, Wendy!
Open the goddamn door.
I will get out and when I do
I'll bash your fucking brains in.
Wendy! Danny!
You'll pay for this!
You'll pay for this, goddamm it all!

Grady suddenly appears on the other side of the door.

15

Grady
No need to shout, old fellow.

Jack
Grady?

Grady
You appear to be locked in.
And you didn't attend to
The business we discussed.

Jack
Let me out, Grady.

Grady *Belittlingly.*
Tut, tut.
Locked in by a woman half your size.
And a little boy.

Jack
Let me out.
And I'll take care of them.

Grady
Will you, Sir?
Doesn't seem so.
I — and the others — believe you
Don't have the belly for it.

Jack
I do! I do! I swear it.

Grady
Will you bring us your son?

Jack
I will.

Grady
I believe your wife will object.

Jack
I'll make it so she won't be able to.
Now let me out.

Grady
May I have your word?

Jack
My word, my promise, my sacred vow.
Now get me out of here.

Grady
Once again you disappoint us,
Mr. Torrance.
You forget that there's a safety latch
Near the door.
That will let you undo the lock
From the inside.

Jack looks up and sees a small box with a latch. He opens it and presses it. The door unlocks. Grady has disappeared.

Jack
Thank you Grady. You won't regret it.

Jack notices the mallet has been left for him. He picks it up and swings it, laughing victoriously. Blackout. End Scene 4.

16

Scene 5

Caretaker's quarters, a little later. Wendy and Danny are playing "Go Fish."

Wendy
Go fish.

Danny draws a card; it makes a "book" and he places it down. He holds up his hands to show he is out of cards.

You win!
Good going.
Time for dinner, Doc.

Danny
Mommy, don't go.

Wendy
We can't starve, Danny.
Don't worry,
He can't hurt us now.

Danny
Don't go.

Danny starts to cry.

Wendy
Oh, Doc.
I know you love your Daddy,

Wendy dons the apron and with her back to Danny, checks to see if the knife is still there.

But that man isn't your Daddy.
He isn't.
Promise me you'll stay right here.
Till I get back.

Danny crosses his heart. Wendy leaves. Danny is engulfed by the sound of the wind. He suddenly has a dark vision and leaves. End Scene 5.

17

Scene 6

The ballroom, directly after. Wendy enters. Grady's girls appear before her.

Grady Girls
"Bye, baby Bunting,
Daddy's gone a-hunting..."

They disappear.

Wendy
I don't see you.
You are not here.

The Crossdressing Senator appears.

Crossdressing Senator
Don't I look pretty?
Gosh, I'm so pretty!
He disappears.

Wendy
I don't see you.
You're not here.

Derwent and the man in the dog mask appear.
The man has his nose in Derwent's crotchs

Derwent
Down little doggie, good doggie.

Wendy
You're not here.
You're not here.

Derwent and the man in the dog mask disappear. Jack jumps out from behind the bar and lunges at Wendy with the mallet. He lifts it up to strike her and she dodges it.

18

Jack
Thought you'd lock me in!
Thought you could outsmart me!
Jack slams down the mallet again and misses her again.

Wendy *Over above.*
Jack!
How did you get out?
How? No!
Jack, I'm your wife!

Jack
You bitch!
You're gonna take your medicine now.

Wendy pushes him and he falls. He bounds back up.

I'll kill you for that.
I will kill you for that.

Jack lunges at her again.

Wendy
Oh, God...forgive me.

Wendy withdraws the kitchen knife and plunges it in Jack's back. He falls. She runs. A partygoer appears and stops her.

Partygoer
Terrific party, isn't it?

Wendy runs. Jack rises with the knife still in his back and chases her.

Jack
Come back here.
Come back here, you bitch!
And take your medicine.
Wendy!
You can't hide from me! Wendy!

Blackout. End Scene 6.

19

Scene 7

Directly after, caretaker's quarters. Wendy runs in and locks the door behind her.

Wendy *Searching for Danny.*
Danny! Where are you!
Where are you, Danny?

Jack enters and starts smashing the door with his mallet.

Oh my God.

Jack
Wendy! Come out here.

Wendy *Searching for a weapon.*
Oh my God...Razors...Razors...Razors...

Wendy runs into the bathroom and returns with razors.

Jack
Unlock this goddamn door!
You're gonna pay dearly, my dear!
My loving wife!

Jack has almost beaten the door down. He reaches through to unlock it and Wendy slices his hands. Jack screams in pain. He tries again and Wendy slices his hands again. Grady and Derwent appear to Jack. He suddenly stops attacking the door.

20

Grady
Get to her later.

Derwent
Get to her later.

Wendy *Staggering around, looking for another weapon.*
Stay away.

Derwent
We need the boy.

Grady
We need the boy.

Derwent
And he brought in an outside party.

Grady
An outside party.

Wendy *Picking up a book and hurling it at him.*
Stay away, Jack.

Derwent
His friend...

Grady
The cook.

Jack
Hallorann? Here?

Wendy *Realizing that Jack isn't responding.*
Stay away.

Derwent
Yes, Hallorann.

Grady
The cook.

Derwent
He must not hinder us.

Grady
He must not hinder us.
The manager is deeply dismayed...

Derwent
Deeply dismayed...

Grady/Derwent
With you.
As are all of us.

Suddenly there is the grind of a snowcat approaching — far off, then getting closer.

Wendy *Fading.*
Stay away...

Jack
I will take care of this.

Grady/Derwent
Undoubtedly, you will.

Jack leaves with Grady and Derwent. Wendy hears the snowcat.

Wendy *Falling to her knees.*
The rangers!
Doc? Where are you?
Doc?
I'm sorry, Doc.

Wendy collapses. End Scene 7.

21

Scene 8

The ballroom. Hallorann enters urgently,

brushing snow off his parka and boots. He searches for Wendy and Danny.

Hallorann
Mr. Torrance?

Pause.

Mrs. Torrance? Danny? Doc? You here?

Pause.

Came all the way from St. Pete…

Jack appears with his mallet behind his back.

Jack *Smiling, genteel.*
Hallorann!
Just the man I've been looking for.

Hallorann *Looking in disbelief.*
Mr. Torr —?

Suddenly, Danny appears.

Danny
Hallorann, look out!

Jack brings the mallet down on Hallorann's back who screams and falls. Jack turns to Danny and starts to chase him. Jack finally corners Danny.

22

Jack
Come here, you pup!
Come here, you whelp!
Take your medicine.
Now it's your turn.
I'm in charge!
I'm the boss!
I am the man!
I am the father!
I am *your* father!

Jack smashes the mallet down and breaks a lamp. Danny does not flinch.

Danny
You are not my father.

Jack smashes the mallet near Danny's head. Again, Danny does not flinch. Jack is starting to break down.

Jack
You shouldn't…
Danny…you shouldn't…
Talk to your father that way…son.

Danny
You are not my father.
You are not my father.
And they lie.

Jack
Prepare…prepare…
To take your medicine.

Danny
They lie!
And you know it.

23

You said:
"Never forget how much
Your father loves you.
Never forget that, son."

Jack stops and drops the mallet. He is suddenly himself again.

Jack *Pleading quietly.*
Go!
Run, Danny, run.
Get out of here.

Danny
No. I won't leave.

Danny kisses one of Jack's hands.

Jack
Do I as tell you!

Jack raises the mallet high. There is a pause. He is about to bring it down, then drops it and bangs his head against the top of the bar. Danny runs. Grady, Derwent, and Lloyd appear.

24

Grady
Very bad work, Mr. Torrance.

Derwent
Terrible.

Lloyd
Unforgivable.

Derwent
The Manager is very angry.

Grady
Furious.

Derwent
You have one last chance.

Grady
To redeem yourself.

Lloyd
One last chance.

Derwent
You forgot one of your responsibilities.

Grady
You forgot...

Jack *Suddenly remembering.*
The boiler.

Derwent/Grady/Lloyd
There may be hope for you after all.

Jack runs. Offstage voices repeats "three, two, one" until the end of Scene 10. End Scene 8.

25

Scene 9

The ballroom. Hallorann rouses himself as Wendy enters.

Partygoers
Three, two...three, two...
Three, three, etc.

Wendy
Hallorann!

Hallorann
Mrs. Torrance.
What happened?
Where's —?

Suddenly, Danny runs on.

Danny
Here I am.
We have to go.
The boiler!

Hallorann
Got to get to the snowcat!
Let's go.
Now!

Wendy, Hallorann and Danny run out. End Scene 9.

Scene 10

The basement. The pressure has built on the boiler; steam fills the room. Jack stands before the boiler.

26

Grady
Hurry.

Lloyd
Do something.

Grady
Hurry up.

The snowcat starts up and its grinding noise fades.

Lloyd
And off they go!

Grady
Out of harm's way!

Jack *Sweetly, sadly.*
Out of harm's way...
Out of harm's way.

Derwent
This is your last chance.

Jack
Out of harm's way...

Derwent
Do something!

Grady
Hurry up!

Jack
I am the husband.
I am the father.

Mark Torrance appears with his cane.

Mark
Don't make me take this out
On your ungrateful hide!
Don't make me!

Jack takes his father's cane and snaps it in half. He reaches for the lever to take the pressure off. Then stops. He puts his hands down.

27

Jack *Stepping away from the boiler.*
I'm afraid it's too late, gentlemen.

Lloyd, Grady, Derwent, Mark
No! Stop it! Fix it! Idiot! Do something!
Stop it, you fool!

Jack *Stopping, looking off and smiling.*
I love you, Wendy.
I love you, Danny.
Good —

The boiler explodes. The Overlook goes up in flames. End Scene 10.

28

Scene 11 (Epilogue)

Eight months later. It is summer. On the porch of a small cabin at a hotel in Maine. Wendy reads a book. Away from her, Danny sits fishing before a pond. Hallorann enters and looks on briefly.

Hallorann
Thought I'd stop by on my break
And check up on the two of you.

Wendy
Thank you for that.
And for letting us stay
At this hotel.

Hallorann
Ain't like the Overlook...

Wendy *Smilingly.*
Thank God for that.

Hallorann
...But it's cool being the cook here.
And Maine suits me fine.
How's he doing?

Wendy
On and off.
Seems he'll be that way for awhile.

Hallorann
What about those dreams?

Wendy
Only one this week.

Hallorann
He's gonna be okay.

Wendy
I wonder.

Hallorann
You and him.
You're both going to be okay.

Wendy
I decided to take that job
Down in Maryland.

Hallorann
Sounded like a good gig.
You won't forget old friends, will you?

Wendy
Never.
As if Danny would ever let me.

Indicating Danny.

He's been waiting for you all morning.

Hallorann
Oh...another thing.
An important thing:
Order the Shrimp Creole tonight.

They share a laugh.

Wendy
Thank you again.

Hallorann sits with Danny and puts his arm around him.

29

Hallorann
Catchin' much, Doc?

Danny
One nibble.

Hallorann
You miss your Daddy, don't you?

Danny
You always know.

Hallorann
When we share the shine,
Secrets don't happen.

Danny
Sometimes I wish it had been me.
And not him.

30

Hallorann
Listen, Doc...
These woeful days will be over.
These woeful, sorrowful, horrible days
Will be done.
Before you know it,
Guaranteed.
So for now,
So for now,
You cry all you need to,
Cry and cry to you got no tears left.
Then do what a good son does,
Do what a good son does...
Be strong.
Be strong.
For your Mom and me.
For your Mom and me.
She sure loves you, and I do, too.
So be strong.
And keep on going,
Keep on hoping,
Keep on being strong.
Promise me,
Promise me...

Danny nods. Hallorann stands and starts to walk away when Danny feels a tug on his fishing line.

Danny
Hallorann. Come quick!

Wendy stands to assist Danny, but Hallorann, with a benevolent smile, signals her to stay.

Hallorann
You're doing fine by yourself,
Little man.
Fine by yourself.
Just fine.

End Scene 11. The End.

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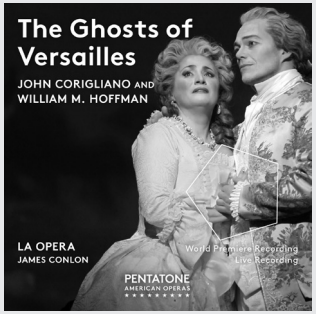

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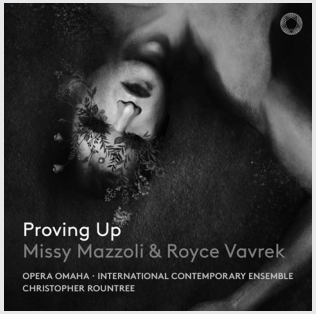

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