

Jan Arild Martinsen

Elevator to Nostalgia

May 2020

NTNU

Norwegian University of Science and Technology
Faculty of Humanities
Department of Art and Media Studies



Bachelor's thesis

2020



Jan Arild Martinsen

Elevator to Nostalgia

Bachelor's thesis
May 2020

NTNU
Norwegian University of Science and Technology
Faculty of Humanities
Department of Art and Media Studies



Norwegian University of
Science and Technology

Bachelor Thesis, FILM2000

Candidate Number: 10029

Elevator to Nostalgia

By looking at three contemporary examples that replicate the elevator scene in Stanley Kubrick's *The Shining*, how does the recreation of an iconic film scene refer back to the original and use it for its own pursuits?

7948 words

Reference style: APA

Table of Contents

Introduction	3
Part 1: <i>The Shining</i>	5
1.1 Plot Summary	5
1.2 The Elevator Scene: Thematic Adaptation	6
Part 2: <i>Doctor Sleep</i>	9
2.1 Plot Summary	9
2.2. Serving Two Masters	10
2.3. The Elevator Scene: A Faded Memory	12
Part 3: <i>Ready Player One</i>	14
3.1 Plot Summary	14
3.2 Nostalgia and Homage	15
3.3 The Elevator Scene: A Roller Coaster Ride	16
Part 4: The Mountain Dew Super Bowl Ad	19
4.1 Commercial as Art?	19
4.2 The Elevator Scene: Acid for Blood	20
Conclusion	22
Sources	24

Introduction

A staple of popular culture is the reference, repetition, and reproduction of iconic film scenes. The most iconic moments in film history are so omnipresent in our culture that they can be familiar to us even when we haven't seen the films, even when their context and genuine artistic meaning is lost on us. We may know them simply as disembodied icons, as part of a popular consciousness that constantly refers back to and reaffirms itself, such as the shower scene from *Psycho* (Hitchcock, 1960), or the flying bicycle scene from *E.T. the Extra-Terrestrial* (Spielberg, 1982). They may even be skewed by time and misrepresentation; in *The Empire Strikes Back*, Darth Vader says, "No, I am your father", and not "Luke, I am your father" (Kershner, 1980). Iconic scenes may also be culturally coded and therefore a reference in and of themselves, often lost on foreign or younger audiences; when Jack Nicholson shouts through his psychotic grin "Here's Johnny!" (Kubrick, 1980), he is actually parodying Johnny Carson's introduction on *The Tonight Show* (Kagan, 1989, p. 211).

As omnipresent as these pop culture references are though, they do beg some interesting questions; when they are remade, what kind of relationship do they have to their original film? How do they use the film's iconography and the nostalgia that comes with it? To address these questions, I have chosen to look at three recent recreations of the so-called elevator scene – in which the elevator opens to a torrent of blood in a vision by the protagonist Danny – in Stanley Kubrick's film adaptation of Stephen King's *The Shining* (King, 2012; Kubrick, 1980). While the "Here's Johnny!" scene is more iconic and prevalent, the elevator scene is arguably a better representation of the film's themes and directorial vision, which in turn make the recreations that much more complex, both from an intratextual and an intertextual perspective – that is, both from within the confines of their own films and in relation to others.

The first recreation is the one found in Mike Flanagan's *Doctor Sleep* (2019), an adaptation of Stephen King's book of the same name, and a sequel to his 1977 novel *The Shining* (King, 2013). The complex relationships between film and book, as well as between adapter and author, are interesting to discuss here because they are so well represented visually and thematically in the recreated elevator scene; how does *Doctor Sleep* attempt to serve both as an adaptation of the book and a sequel to its radically different predecessor?

The second recreation is taken from Stephen Spielberg's 2018 film *Ready Player One*, in which the scene plays out within a virtual reality built upon a dedication to popular culture and nostalgia in a future dystopian society. With *Ready Player One* completely removed from King and Kubrick's canonical worlds, how does the scene relate to *The Shining* and use its iconography to tell its own story?

The third and final recreation is from this year's Mountain Dew Super Bowl ad, starring Bryan Cranston (Kuntz, 2020). In a replication of not only the elevator scene, but also the "Here's Johnny" scene, the slogan of the commercial asks if something new can be as good as the original. Here, the central question is whether such a commercial endeavor can be considered anything but exploitative; is it a kind of parody or adaptation, can it be considered as artistically valid as a film, and does it have any discernible relationship to its source?

To understand each elevator scene and their intratextual and intertextual place, I will look at the macro-perspective of the films and the commercial alongside the micro-perspective of the scenes themselves. The primary academic lens here is adaptation studies; not only is *The Shining* itself an adaptation, *Doctor Sleep* seeks to adapt both the book of the same name and parts of the book-version of *The Shining* while still staying true to Kubrick's film. In *The Bloomsbury Introduction to Adaptation Studies*, Yvonne Griggs quotes Geoffrey Wagner's three types of adaptation; transposition, in which the text is replicated with as much accuracy as possible; commentary, in which the original is changed on purpose or by accident; and analogy, in which the work is changed considerably "for the sake of making another work of art" (Griggs, 2016, p. 2). In her book *A Theory of Adaptation*, Linda Hutcheon expands on this by listing three possible definitions of adaptation; "an acknowledged transposition of recognizable other work or works", "A creative and an interpretive act of appropriation / salvaging", and finally "an extended intertextual engagement with the adapted work" (Hutcheon, 2006, p. 8). By analyzing an individual scene within the films and the commercial in question, these definitions must be interpreted and challenged; can such a recreation fulfill the academic demands of adaptation?

The structure of the paper is meant to evoke the nature of each recreation moving further and further away from the original film thematically, with plot summaries delineating those major themes. *Doctor Sleep* is both a sequel and an adaptation, where there is much to say about the intratextual nature of the scene alongside its place as a pop culture reference. *Ready Player*

One steps away from the canonical world of *The Shining* completely, presenting a future dystopian version of our world in which the existence and trivia surrounding Kubrick's film somehow remain the same. The Superbowl commercial belongs to a different medium, where presenting Mountain Dew soda to its audience in a memorable way is its only primary function; can such a thing have any other meaning or definition? Can, indeed, any recreation of an iconic film scene serve an artistic purpose, or is it nothing more than a shot of nostalgia to trick our senses?

Part 1: *The Shining*

The legend of *The Shining* only seems to grow with time; from Kubrick rewriting the script in between shots and demanding hundreds of takes, to the myriad of conspiracy theories that have arisen in its wake, there can be no doubt that the film constitutes a vital and fascinating part of cinema history (Ascher, 2012; Kagan, 1989, p. 208).

1.1 Plot Summary

Jack Torrance, a former schoolteacher and recovering alcoholic, interviews for a job as the winter caretaker of the Overlook Hotel, a vacation resort that shuts down during the winter months because of the harsh conditions of its remote and mountainous Colorado location. The general manager warns Jack that the extreme isolation can be a problem for some people, and that a previous caretaker, Delbert Grady, actually went insane and murdered his entire family with an axe a few years back. Jack is unfazed; it will give him a chance to write, and his wife a chance to enjoy the ghost stories she's craving.

Danny, Jack's young son, has a seemingly imaginary friend called Tony that he claims, "lives in his mouth". When Danny asks Tony why he doesn't want to go to the hotel for the winter, Tony shows him a slow-motion vision of the hotel's elevator opening to a torrent of blood, intercut with a brief image of young twin girls. While the family gets a tour of the hotel on closing day, Danny meets Dick Hallorann, the head chef. He reveals to Danny that the two of them share psychic powers that his grandmother used to call "the shining". He reassures Danny that there's nothing to be scared of at the Overlook Hotel, but that he should stay away from room 237.

Once sequestered at the hotel for the winter, the small family begin settling into a routine; Jack trying to write but mostly procrastinating; Wendy cooking and doing all the

maintenance work around the hotel; and Danny riding around the hallways on his little tricycle. With time, Jack becomes more and more aggressive and strange, suffering horrible nightmares and spending time simply staring out of the window. After entering room 237, Danny shows up traumatized and with bruises, and Wendy immediately accuses Jack; now agitated and erratic, he is visited by the ghost of the former caretaker, Grady, who tells him that he has “always been the caretaker”, and that his wife and son need “correcting”.

As Jack spirals out of control, Danny uses his shine to call on Hallorann for help. Jack tries to attack Wendy, but she hits him over the head with a bat and locks him up. After being released by Grady’s ghost, Jack begins stalking his family with an axe. After Hallorann finally makes it to the hotel, Jack murders him. Danny finally lures Jack into the massive hedge maze outside of the hotel, and by retracing his steps in the snow to obfuscate his tracks, he is able to escape. Reunited with his mother outside, the two flee in Hallorann’s snowcat as Jack frantically stalks the maze where he eventually freezes to death. The final shot is of a black and white photograph on the wall in the hotel of Jack attending a 4th of July Ball in 1921.

1.2 The Elevator Scene: Thematic Adaptation

A central tenant of adaptation studies is the debate over fidelity. In a tradition of iconophobia and logophilia, books have historically been considered a superior art form to film (Cattrysse, 2014, p. 28). The literary-to-visual adaptation process was, as a result, seen as the degradation of high art, in which the so-called “essence” of the book would be lost (Stam, 2000, p. 57). Modern adaptation scholars like Linda Hutcheon and Patrick Cattrysse vehemently distance themselves from this notion (2006; 2014); if one simply seeks to copy another work without having anything to say, what is the point of adapting it? While one should not disregard the question of fidelity completely, absolute fidelity is not just a flawed objective, it is also a practical impossibility, especially when it comes to literary-to-visual adaptation (Cattrysse, 2014, p. 304; Stam, 2000, p. 55). The nebulous semantics of words and sentences play out as unique images in each individual reader’s mind; what might be close to one person’s cinematic vision of a story is pure infidelity to another.

It is evident that Stanley Kubrick did not much care about fidelity when adapting *The Shining*, and there is little doubt that the film fulfills Wagner’s idea of adaptation as analogy (Griggs, 2016, p. 2). In King’s book, spectral manipulation has the Overlook Hotel elevator

rattle its way up and down on its own, and when the characters investigate it, they find only manifest remnants of the past in the form of confetti and a “*black silk cat’s-eye mask, dusted with sequins at the temples*” (King, 2012, p. 443). Yet, King’s description hints at something more sinister, something ineffable that only Danny and his “shine” can perceive:

She looked at Danny. His face was all eyes. His mouth was pressed into a frightened, bloodless slit. Above them, the brass gate rattled back. The elevator door thumped open, it thumped open because it was time, the time had come. (King, 2012, p. 440).

While there is little true fidelity here, one could argue that Kubrick translates Danny’s terror into imagery that conveys and evokes that same experience in its audience, in line with Peter Brook’s claim that film has the unique ability to completely engulf its audience, to the point where nothing but what they are seeing exists in their mind (Hutcheon, 2006, p. 131). The elevator scene makes a total of four appearances in the film and is featured in its fullest extent the first time. Including the brief flashing images of the Grady twins and Danny’s terrified face, the scene lasts for roughly 25 seconds. In that time, it spends a few moments building tension through music, with the haunting *Awakening of Jacob* by Krzysztof Penderecki filling the soundstage (Nolan, 2011, p. 196), before the left elevator door partially opens to a wall of blood flowing out into the hallway in slow motion.



The scene is shot from a low angle, close to the floor, to create the sensation of seeing it from Danny's point of view on his tricycle. This adds to the domineering and overwhelming feeling instilled by both the elevator doors and the blood, ultimately drowning us in it to the point of utter darkness. In her book *If it's Purple, Someone's Gonna Die*, Patti Bellantoni delineates the complex and dualistic relationship of the color red in film. It is simultaneously related to the sexual and physical as well as aggression and anxiety; it brings out the powerful latent emotions and passions one might be carrying. Red is first and foremost though, regardless of allegiance, related to power (2013, p. 2). Just as Danny is overwhelmed and drowned by the power of the hotel, Jack is seduced by it in the bathroom where he encounters Grady. Even though both scenes focus on the color of blood, the elevator attacks Danny, while the bathroom invites Jack in; embracing him as if in a womb (Nolan, 2011, p. 191), reassuring him that this is where he's meant to be: *"I am sorry to differ with you, sir, but you are the caretaker. You've always been the caretaker"* (Kubrick, 1980; King, 2012, p. 517).



While the second time the elevator scene recurs, it is little more than a flash; the third time is towards the climax of the film, when Jack has been fully transformed, lasting for roughly 15 seconds. The scene now progresses past the point where the blood has blackened the camera to reveal the hallway colored completely red. It cuts briefly to the word "REDRUM" written on the door to the caretaker's apartment. Due to the blood now covering the lens of the camera, the hallway presents itself as a more dramatic and violent version of the bathroom where Grady turned Jack; it also refers to Danny's vision, in which "REDRUM" is murder spelled backwards. The fourth and final time the elevator doors open to blood is when Wendy is finally shown the true nature of the hotel, when she understands its paranormal character; the scene is simply a shorter version of the first one, where it nearly plays in full but stops just before the blood covers the camera lens.



The scene is ultimately a transformative device, in which its growing context adds to its meaning. It begins as a disembodied display of horror, given importance by the history of the Overlook Hotel as well as the individual journey of Jack's madness and Danny's self-discovery. It not only adapts and changes the single elevator chapter in King's book, but also becomes a vital part of the exploration of the evil at the heart of the film. A nebulous torrent of blood flowing from the central infrastructure of the hotel tells of a past violently coming out to haunt the present. It is no wonder then, that this thematically succinct scene was used in its entirety as one of the trailers for the film (Alter, 2018).

Part 2: *Doctor Sleep*

Doctor Sleep from 2019 is thematically as close to *The Shining* as it is possible to get. It adapts Stephen King's book of the same name from 2013, and functions as a sequel to both King's *The Shining* and Stanley Kubrick's film. With Mike Flanagan directing, editing and writing the script, *Doctor Sleep* also constitutes the closest a filmmaker can be to an author, the closest thing a film can be to the creative process of a novel.

2.1 Plot Summary

Following the events of *The Shining*, Danny continues to be haunted by the malevolent spirits of the Overlook Hotel. Hallorann's ghost tells him that they're feeding off of his psychic powers, the "steam" of his shining, and that he can lock them away in boxes within his mind. Now free from their persecution, Danny is still traumatized, and grows up to become a rootless alcoholic. After hitting rock bottom, he moves to a small town in New Hampshire where he befriends fellow recovering alcoholic Billy Freeman, who helps him into AA. Through years of sobriety, he gets his life together and starts working as a hospice orderly, where he uses his "shine" to comfort the dying, earning him the nickname Doctor Sleep.

The True Knot, an itinerant group of psychic vampires led by Rose the Hat, kidnaps and tortures a young boy to death to feed off of his steam. Abra, a teenage girl and Danny's

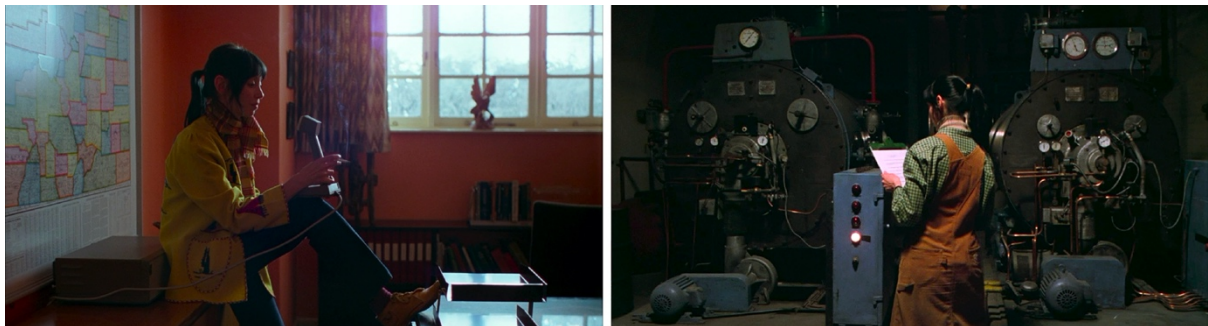
anonymous psychic friend, senses the murder and her powers alert both Rose the Hat and Danny. Sensing that the True Knot will come for her, she seeks out Danny, who is reluctant to help her at first but eventually finds a way to attack and kill most of their members. Rose the Hat vows to avenge her group, so Danny and Abra decide to lure her to the abandoned Overlook Hotel. When Rose the Hat arrives, she is fascinated by a vision of the elevators opening to a torrent of blood. When she finally confronts Danny, he opens the boxes in his mind and the spirits of the hotel devour and kill Rose; however, now unable to hold them back, the ghosts in turn possess Danny, making him “the face of the hotel”. After almost killing Abra, Danny is able to retain enough control to let her escape and dies as the hotel burns to the ground. He later appears as a ghost to reassure Abra and explains to her how she can lock away the spirits of the Overlook Hotel in the boxes of her mind.

2.2 Serving Two Masters

It is no secret that Stephen King strongly disliked Stanley Kubrick’s adaptation of *The Shining* (Allen, 2015, p. 364-365). Towards the end of the book *Doctor Sleep*, when describing a room constructed from memory yet noticeably changed, Stephen King writes: “Because that was then, and this is now. Because the past is gone, even though it defines the present” (2013, p. 585). While dualistic and perhaps contradictory, these two sentiments stand at the heart of Mike Flanagan’s approach to adapting *Doctor Sleep*. In an interview with Gizmodo he stresses that he had to stay true to the characters, which was King’s biggest complaint with Kubrick’s film – to satisfy fans of Kubrick’s *The Shining*, he had to reference its cinematic imagery, and establish a clear canonical relationship between films (Lussier, 2019).



One of the most notable changes Stanley Kubrick made was to have Jack Torrance freeze to death in the hedge maze, leaving the Overlook Hotel intact as Danny and Wendy fled to safety. In King's book there is no hedge maze; instead Jack, "wearing the face of the hotel", has forgotten to tend to the boiler in his maddening possession. In the climactic confrontation between father and son, he is reminded of the boiler, yet does not reach it in time and is killed as the entire hotel explodes (King, 2012, p. 634-639). While King painted Wendy as a traditionally attractive blonde in his book, Kubrick comments on the sexism of his time by making Wendy a less attractive, subdued, and submissive wife living under the tyranny of an alcoholic, forced to tend to her husband's duties as well as her expected domestic chores (Nolan, 2011, p. 188). When they arrive at the hotel, she is immediately shown to the kitchen while Jack gets an extended tour, yet we later see her tending to the boiler and radioing in their status. With the invisible work of a dutiful woman picking up the slack of her erratic and dysfunctional husband, there could be no boiler explosion at the end of Kubrick's film.



We see Flanagan blur the lines here between adaptation and sequelization when he returns to Kubrick's Overlook Hotel in the film's third act. Both an adaptation and a sequel seeks to repeat without replication, to repeat and concurrently continue (Hutcheon, 2006, p. 7; Look, 2017, p. 93); as such, both an adaptation and a sequel can be seen as a palimpsest, not intending to copy but rather build upon its original and expand its horizons (Hutcheon, 2006, p. 29). Linda Hutcheon notes how "*palimpsests make for permanent change*", referring to the fact that it is nigh impossible to erase a successful visual adaptation (2006, p. 29). In the collective consciousness, no matter how much King wishes it differently, there can be no other Overlook Hotel than the one made for Kubrick's film.

While meticulously recreated and seemingly weathered by time and disrepair, there is no intratextual explanation for why The Overlook Hotel stands there abandoned and decaying in Flanagan's *Doctor Sleep*. Such a vast and seemingly popular resort would no doubt either

seek to make its supposedly preternatural elements integral to its appeal or be torn down in favor of some new investment. In fact, when Danny says he has to “*wake it up*” (Flanagan, 2019), and then wanders the halls as the lights slowly come on, the hotel appears as a partially forgotten film set; as if, when Jack froze to death in the hedge maze and Wendy and Danny fled in the snowcat, Kubrick and the whole production crew just went with them. One could see the hotel in *Doctor Sleep* then as a kind of intertextual memory. It is there to remind us of *The Shining*, unchanged yet fading like the memories of a 40-year-old film would. The magic of photography – and as an extension, the moving images of cinema – is that it remains unchanged by time (Nolan, 2011, p. 195); it might fade or discolor, but it will never age. Jack Nicholson as Jack Torrance will always look the same; whether *The Shining* turns 40 or 400, he will, as Grady says, “*always be the caretaker*” (Kubrick, 1980; King, 2012, p. 517).

Flanagan ultimately uses it to serve an amalgamation of King’s vision, uses it to serve two masters at once and mirrors the climax of King’s *The Shining*. In the book *Doctor Sleep*, Danny, Billy and Abra defeat Rose the Hat with the help of Jack Torrance’s ghost where the Overlook Hotel once stood (King, 2013, p. 608). In Flanagan’s film, Danny is possessed and “wears the face of the hotel”, as Jack did in King’s *The Shining*. Danny fights off the influence of the hotel to save the innocent child, and in turn is disfigured by it, as Jack did in King’s *The Shining*. At the end, the possessed Danny runs down to the boiler room to stop the destruction of the hotel and dies there, as Jack did in King’s *The Shining* (King, 2012, p. 619-634). Flanagan changes his adaptation of one book to better adapt the previous book, while also managing to play it out within the cinematic language of Kubrick’s radically different film. This intricate puzzle of adaptation and sequelization seems weaved out of a single passage from Stephen King himself:

The hair was light blond like his mother’s, and yet the stamp on his features was that of his father, as if Tony—as if the Daniel Anthony Torrance that would someday be—was a halfling caught between father and son, a ghost of both, a fusion (King, 2012, p. 620).

2.3 The Elevator Scene: A Faded Memory

As discussed, contemporary adaptation studies seek to distance itself from the continuous debate over fidelity, which has a tendency to idolize its source text – most often a book – and in turn denigrate the film to nothing more than a copy scrambling to achieve the impossible

goal of absolute faithfulness (Stam, 2000, p. 55; Griggs, 2016, p. 5). Embracing the adaptational relationship is embracing the changes that come with it, especially in the “reformatting” of changing medium (Hutcheon, 2006, p. 16). Yet, when debating whether a remake of a single iconic film scene can constitute adaptation, the idea of fidelity changes meaning. Firstly, there is no real change in medium, at least not in the examples listed in this paper (in this context, a commercial uses the same audio-visual technology as a film does). Secondly, the depth of narrative adaptation must be explored outside of the scene itself, with its context and intratextuality contributing to its definition. Ultimately, fidelity here becomes a question of the recognizability of the *mise-en-scène*; a two-hour film can spend time establishing similarities to its source text among its adaptational changes, while a short scene of an elevator opening to blood has a severely limited scope and must instantly hearken back to its original to have any effect at all.

In *Doctor Sleep*, the elevator scene is a vision seen by the film’s antagonist, Rose the Hat, as she enters The Overlook Hotel in search of the film’s protagonists, Danny and Abra. What is interesting to note here is the camera angle; as mentioned earlier, the original elevator scene plays out from Danny’s point of view, low to the ground, in which the elevators and blood are overwhelming and menacing. As is common in many of Kubrick’s shots, the elevators are centered in the frame, with the lines of perspective all pointing to the heart of the scene. In *Doctor Sleep* the angle has cleverly been changed to match Rose the Hat’s perspective, a grown woman standing upright – as opposed to Danny, a child sitting on a tricycle. The elevator is also seen slightly from an angle, making it more passive, more detached. This is reflected in her reaction to the blood; while Danny is terrified, Rose is fascinated; while Danny blacks out from fear, Rose’s curiosity and desire to go only increases. There is no blood blackening out the lens, or painting the room red. The scene ends before the blood can reach Rose; the hotel reveals its true nature, perhaps even trying to warn her, but arouses no fear, only fascination and curiosity.



However, no matter how intratextually logic the scene is, there is no doubt that nostalgia plays a part here. The fundamental value of the scene lies elsewhere; it lies in the collective memory of *The Shining* and the enjoyment we all get from remembering it fondly (Hutcheon, 2006, p. 115). When Rose the Hat sees the elevators, the audience see it too; when Rose the Hat reacts with fascination, the audience mirrors her reaction by being reminded vividly of the original scene by its fidelity. It stands right on the crossroads between the intertextual and intratextual, between narrative function and nostalgia. It is, like the fading Overlook Hotel itself, both a function of the film and a visualization of our cultural memory.

I would argue that the scene in *Doctor Sleep* does constitute a kind of adaptation, both in and of itself, as well as part of its film. It is certainly an acknowledged transposition, as well as creative and interpretive (Hutcheon, 2006, p. 8), with new-found context and Rose the Hat as the scene's new intratextual audience. The scene helps bridge the gap between old and new, literary and cinematic, and bring a new generation to Kubrick and King's canonical world. As part of a whole it constitutes an extended intertextual engagement, and isolated from its film it stands as a pure transposition, as close to absolute fidelity as any adaptation can seek to become (Griggs, 2016, p. 2). Crucially, it is not just a copy; with the Overlook Hotel dilapidated and the angle of the scene changed to correspond with its new spectator, it is in line with the idea of adaptation as a dance between replication and change (Hutcheon, 2006, p. 92, 115).

Part 3: *Ready Player One*

Stephen Spielberg's adaptation of the novel of the same name (Cline, 2011) is a spectacle of special effects and dynamic filmmaking built entirely on the power of nostalgia, with its narrative standing on the shoulders of pop culture references.

3.1 Plot Summary

In a future dystopian world, most people spend their time in the vast virtual reality game world known as the OASIS. The game's recently deceased creator, James Halliday, has left behind a treasure hunt, in which collecting three hidden keys will obtain full control of the game and Halliday's trillion-dollar fortune. The OASIS is riddled with pop culture references, as well as clues to Halliday's own life. Player Parzival, whose real name is Wade Watts, is able to crack the first code and obtain the first key. Alongside his friend Aech and

love interest Art3mis, Parzival must try and obtain all the keys before greedy corporate interests get their hands on the OASIS and ruin it for profit.

After figuring out that James Halliday's only ever date with a woman was to go see a screening of Stanley Kubrick's *The Shining*, the protagonists find a virtual recreation of the Overlook Hotel, where Aech almost drowns in blood when the elevator door opens. After escaping the hotel with the second key, the group must make it to Planet Doom – a virtual world of constant war - where the final challenge is to beat one of Halliday's favorite retro games. Since corporate forces have fortified themselves around the challenge, Parzival recruits players from all over the OASIS to defeat them in a massive battle. After eventually gaining access to the final challenge, he understands that the goal is not to beat it but rather find its illustrious Easter egg. After a final ethical test by Halliday, Parzival wins the last key and control of the OASIS.

3.2 Nostalgia and Homage

Nostalgia is a powerful emotion, proven through psychological study to induce positive feelings and help with depression (Routledge, Wildschut, Sedikides & Juhl, 2013). It is no surprise then that it is utilized by Hollywood to inure productions with references to beloved originals to lessen financial risk, especially through adaptations, remakes, and sequels (Dika, 2003, p. 1; Loock, 2017, p. 93). The former president of Columbia Pictures, Frank Price, is even quoted saying that to not pursue a sequel to a successful film would be tantamount to fiscal irresponsibility (Loock, 2017, p. 96). Of course, nostalgia is utilized intertextually as much as canonically, with films referencing other films because it affords them emotional currency, where pleasure is derived from recognition, almost as a ritual (Hutcheon, 2006, p. 114). It places those films – like *Ready Player One* – in an odd limbo in which the pop culture of their own fictional universe coincides with our own; no matter how outlandish and riddled with elements of science fiction or fantasy their fictional worlds may be, they are somehow linked to our exact culture, an alternate reality without alteration. Granted, it is easier to accept a future dystopian society built around virtual reality than it is to imagine our world unchanged despite the presence of actual superheroes.

American film scholar Walter Metz claims that modern filmmakers, especially within the confines of big budget superhero films, have forgotten what intertextuality and nostalgia means for the preservation and continuation of cinema history (Metz, 2018). He lists a

myriad of references the original blockbuster filmmakers infused their biggest successes with, like George Lucas drawing from classic westerns, science fiction, and Asian cinema in *Star Wars* (1977) and Spielberg mixing both art cinema and popular culture into *Close Encounters of the Third Kind* (1977). He goes on to claim that *Ready Player One* is a rare modern masterpiece because it respects and honors the history of cinema by actively using nostalgia and referencing films and filmmakers that helped shape the industry. I disagree; *Ready Player One* does not integrate those elements and make them part of its own story, as Lucas did with *Star Wars* and Spielberg did with his earlier films; when Luke Skywalker finds his aunt and uncle murdered by stormtroopers, the film references and honors *The Searchers* (Ford, 1956) in spirit, not with pure replication. John Wayne does not appear as a perfectly replicated hologram in *Star Wars*.

Ready Player One is built completely on the immense power of nostalgia, both thematically and visually; the story itself concerns a treasure hunt designed by a maker consumed with pop culture, obsessed and blinded by what others have made. The notion of infidelity plays a big part here: the whole character arc of the eponymous Iron Giant is that he is “not a gun”, that he can transcend what he was designed to do and instead sacrifice himself to save others (Bird, 1999) - in *Ready Player One* he is used as nothing more than a soulless weapon. The DeLorean from the *Back to the Future* Trilogy (Zemeckis, 1985; 1989; 1990) is unreliable and fragile, consistent only in its ability to travel through time, yet in *Ready Player One* it is presented as a supercar of unmatched speed and ability, devoid of any time travel capability. The film’s many “borrowed” elements are there primarily to give the audience a boost of nostalgia and the chance to say, “*I know that reference!*” like Captain America does in *The Avengers* (Whedon, 2012). It stands on the knife’s edge of adaptational definition; on one side, these elements are recognizable but changed, in line with the idea of adaptation as evolution; at the same time, Hutcheon writes that an adaptation is “*not vampiric; it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work*” (2006, p. 176).

3.3 The Elevator Scene: A Roller Coaster Ride

There is no trip to the Overlook Hotel, nor is there any bleeding elevators, in Ernest Cline’s book *Ready Player One* (2011). In an interview with Entertainment Weekly, Stephen Spielberg speaks at length about his admiration for Stanley Kubrick. When he was preparing to make *Raiders of the Lost Ark* (1981) in the same studio, he visited the set of the Overlook

Hotel while Kubrick was preparing to shoot *The Shining*, and the friendship they formed that day would last until Kubrick's death in 1999 (Thompson, 2018). Spielberg goes on to claim how nostalgic it made him feel, and that the Overlook Hotel sequence was meant as a homage to Kubrick.

After realizing the clue “*creation hated by its creator*” (Spielberg, 2018) refers to Stephen King's dismay with Kubrick's adaptation, the protagonists of *Ready Player One* must travel to a virtual recreation of the Overlook Hotel; though, not exactly. After being lowered down on a platform, they end up outside a movie theater called The Overlook, boldly proclaiming “Showing on the big screen: Stanley Kubrick's *The Shining*” as the haunting opening theme of the film begins to play. Passing several copies of the iconic yellow poster designed by Saul Bass (Saladino, 2019), instead of running into a screening, they run into the actual Colorado Lounge, recreated with absolute fidelity – it even has the grain of 1970's filmmaking to it.



Aech admits that she has not seen *The Shining* and is worried how scary it might be. After wandering off, she sees the Grady twins enter the elevator, and runs after them, oblivious of the film's setup. Once the elevator reopens, a massive torrent of blood sweeps Aech off her feet. The blood rushes her down the hallway, nearly drowning her in it; she is able to hang on to the 4th of July Ball picture – in which Jack Torrance has been replaced with OASIS creator James Halliday – and escapes into room 237. What follows is an almost surrealistic action sequence in which amalgamations of characters and scenarios from the film converge on the characters, who narrowly escape.





What is missing from this sequence that *Doctor Sleep* and the Mountain Dew commercial has is the original point of view shot of the elevators; it is replaced by Aech serving as an unknowing audience member, brought into a virtual manifestation of a film reference she doesn't understand. Linda Hutcheon points out that when unfamiliar with a title, its status as an adaptation falls apart; to that audience, what they are seeing is not an adaptation, it is something new (2006, p. XV). For audiences unfamiliar with *The Shining*, the elevator scene of blood is something they got from *Ready Player One*; Mike Flanagan even points out that some unwittingly claimed he ripped off Spielberg's film with his elevator scene in *Doctor Sleep* (Lussier, 2019). If and when these audience members actually see *The Shining*, the reference will work the other way around; there is oscillation between "original" and "recreation", but it can move in both directions. Given the fact that the film is targeted at generally younger audiences, it becomes an example of how in this digital age of pop culture references and absolute availability, multiple versions of media exists laterally and not vertically (Hutcheon, 2006, p. XIII).

The scene calls to mind what Martin Scorsese said when he proclaimed that Marvel movies were not actually cinema, but more akin to theme parks (De Semlyen, 2019). His point, which he clarified in The New York Times, is that these films are more interested in spectacle than characters, more interested in the perfectly vetted and calculated economic investment that a film represents, rather than the art of filmmakers like Ari Aster, Spike Lee, and Wes Anderson (Scorsese, 2019). While I personally find plenty of interesting character arcs and performances in the better Marvel movies, I do see his point when the blood flows from the elevator in *Ready Player One* and it has nothing to do with the themes of *The Shining*. There is no terrified child nor desperate mother watching – there is, in fact, no one watching. The artificial characters play their artificial game, without a point of view shot to invest the audience in the moment. It begins with near absolute fidelity, with impressive special effects used to make it almost indistinguishable from Kubrick's film, but then descends into a roller-coaster ride through the film's sets and characters.

Ultimately, the elevator scene is not as “vampiric” as other pop culture references are in *Ready Player One*, and does represent an intratextual function and intertextual palimpsest, as proven by the Mike Flanagan interview (Lussier, 2019). It is creative *and* interpretative, and an extended intertextual engagement (Hutcheon, 2006, p. 8), regardless of its thematic illiteracy. Adaptation can be to consider one text a “reading prism” for another (Griggs, 2016, p. 8); If we consider *Ready Player One* not as a future version of our world, but an alternate universe without alteration, then the scene cannot be anything but an adaptation.

Part 4: Mountain Dew Commercial

This year’s Super Bowl commercial for Mountain Dew soda is as far away from *The Shining* that it’s possible to get, thematically. With Bryan Cranston in the role as a granted charming Jack Torrance, the scene plays out the axing of the door, replaces “*Here’s Johnny!*” with “*Here’s Mountain Dew Zero Sugar!*”, and then cuts to the elevators and Cranston dressed up as both of the Grady twins. While probably amusing to most who watch it, the question is whether it can be considered anything but exploitative.

4.1 Commercial as Art?

With an average age of about 50, one can assume that the vast majority of Super Bowl viewers have seen *The Shining* and are familiar with its iconography (Colangelo, 2020). Of course, a TV commercial is not like the commercials of YouTube and Facebook, tailored to hit a specific target audience. On TV, a commercial must be broad, as there is only a vague sense who the roughly 100 million viewers are and what they are likely to buy (Breech, 2020). TV commercials of this scale then is similar to massive blockbuster movies in that sense; they are so expensive that they must naturally fit the widest possible audience. It makes the commercial an interesting companion to the two other examples in this paper, both taken from big Hollywood productions.

The question is, can a commercial be anything but a commercial? The creative economy, as broadly defined by John Howkins, encompass 15 creative industries, where advertisement and film exist next to one another on the same list, both as creative economic industries; that is, they both share the goal to make money through creative production (Levickaité, 2011, p. 90). If film can be art, as Kristin Thompson and David Bordwell extensively claim that it can be (2017, p. 2-4), then can a commercial be art too?

When releasing their brand-new Macintosh, Apple Computers made what is still considered by many to be the greatest commercial ever made; *1984*, directed by Ridley Scott (Hiltzik, 2017). It takes elements from George Orwell’s eponymous novel (1992), in which Big Brother is the growing monopoly of IBM at the time, and the Macintosh is the savior of the personal computer. It is no doubt a kind of adaptation, creative and interpretative in its literal-to-visual reformatting (Hutcheon, 2006, p. 8, 16). It borrows from the book’s narrative, and most importantly, from its themes. While this proves that a commercial can be an adaptation, and possibly even art, it also proves why the Mountain Dew ad qualifies as neither. There is no legitimate intratextual link between *The Shining* and Mountain Dew soda, no sequelization, canonical connection or virtual reality; the commercial exists only intertextually.

4.2 The Elevator Scene: Acid for Blood

The elevator scene comes in at the tail end of the 30 second commercial (1 minute for the extended cut), lasting for only 5-6 seconds. Instead of blood, what flows from the elevator is bright green Mountain Dew; an odd color choice for such a product, given that most people’s natural reaction to green liquid is aversion, cinematically associated with acid and poison (Bellantoni, 2013, p. 160, 173-174). Stamped across the center of the frame is the slogan “*As good as the original, maybe even better?*” (Kuntz, 2020). The irony there speaks for itself.



Returning to the idea of fidelity, the commercial is perhaps the closest one can get to pure replication. It has a somewhat cartoonish sheen to it with brighter whiter walls and looks like it was made using a miniature model - but side by side it is an impressive replication. This is another nail in the coffin for the idea of the commercial as adaptation; pure imitation equals pure nostalgia and not adaptation as evolution, nor as a palimpsest (Naremore, 2000, p. 13).



In an interview with Adweek, Bryan Cranston notes how the idea was presented to him as kind a parody (Smiley, 2020). Academically, parody is loosely defined, with Linda Hutcheon calling it “*imitation with ironic difference*” and its narrowest definition being “*little more than a verbal and visual joke*” (Chatman, 2001, p. 29, 33-34). Equally nebulous is the semantic definition; Merriam-Webster lists parody as something imitated for comic effect or ridicule (Merriam-Webster, n.d.), with *or* being the defining word there. While a common sentiment is that a parody must mock the thing it is parodying, that does not present itself, semantically or academically, as a prerequisite. The Mountain Dew ad mocks itself and not *The Shining*, with Bryan Cranston dressing up as the Grady twins at the end. It is a parody parodying itself.

But while parody can be a subset of adaptation, the two are not inextricably linked (Hutcheon, 2006, p. 170). Without any creative, narrative, or thematic function, the commercial does not qualify as an adaptation. While both are part of the creative economy, the Mountain Dew Super Bowl ad ultimately has a different goal than the film it replicates. A film’s intended value is inherent; that is, the economic goal is that people will pay to enjoy the film in and of itself. Yes, one could argue that somewhere between the basic semantic definition and the nebulous academic definition, it does qualify as a kind of parody - but it is not meant to have inherent value. It is not meant to be enjoyed by itself. It is only meant to sell Mountain Dew.

Conclusion

Remaking an iconic scene is to establish a relationship to its original film. Whether or not that relationship is canonical and/or intratextual goes a long way to defining it. As a sequel and part of a complex web of adaptation, *Doctor Sleep* presents the most legitimate use of the scene from a storytelling perspective, as a canonical element. It is adaptational in and of itself, as well as part of a whole. It tells a story, of a malevolent paranormal hotel showing the antagonist Rose the Hat what it once showed Danny Torrance; its true dark nature and history. Yet, one cannot ignore the nostalgic element, and the desire to reference a beloved film for the emotional currency it provides (Sielke, 2019, p. 7). While cynical, it is also perhaps unavoidable; without a single iconic reference to *The Shining*, the film would not fulfill its contract as a sequel, as a reaffirmation of its predecessor (Kelleter & Loock, 2017, p. 132).

Ready Player One's use of the elevator scene is not canonical; instead it is intertextuality as intratextuality, a dystopian science fiction universe that shares our exact culture and revels in it. Stephen Spielberg defines it as a homage to Stanley Kubrick, as part adaptation and part nostalgia, yet presents it to us as a roller-coaster ride of thematic illiteracy. But the scene does have narrative function; it is part of the plot of the film, in which the protagonists must solve riddles left by the game's designer, James Halliday. His love for *The Shining* reflects Spielberg's love for *The Shining*; his alterations to it reflects Spielberg's metatextual reconstruction and deconstruction of the sequence to fit his new adaptation. For the film's audience, it is a palimpsest "*that makes for permanent change*" (Hutcheon, 2006, p. 29), making the Overlook Hotel not just a part of King and Kubrick's world, but part of the virtual reality of *Ready Player One* as well.

Completely removed from any genuine narrative or thematic context, the Mountain Dew commercial is a replication for comedic effect; a parody that mocks only itself, a memorable and amusing sequence with a singular focus: to sell acid green soda. It is not an adaptation because it has no intratextuality and no story; it is 60 seconds of pure comedic nostalgia. It is well made, bordering on absolute fidelity, and made memorable by the charm of its lead actor Bryan Cranston. But it can't legitimately be defined as anything but exploitative, as anything else than weaponized nostalgia.

These remakes, whether adaptations or not, are part of the creative economy that must constantly oscillate between the artistic and the commercial, that must turn intellectual property into profit and entertainment (Levickaitė, 2011). Able to take on a myriad of definitions based on their individual intratextual and intertextual setting, they are in a way synecdochic, representing their films as a whole. They are all three instantly recognizable to audiences familiar with the original - whether this reaffirms or diminishes the artistic value of *The Shining* is difficult to say. Adapted work change and are in turn changed by their adaptations (Stam, 2000, p. 66); so too, are historically significant films changed by their constant use in popular culture.

The Shining celebrated its 40th anniversary on May 23rd of this year, coinciding serendipitously with this paper (IMDb, n.d.). As part of the oeuvre of one of the preeminent auteurs of the 20th century, *The Shining* is so rife with details, peculiarities, and idiosyncrasies that it will likely be just as fervently analyzed and debated for the next 40 years, with its most iconic elements remade countless times as adaptations, parodies, or just pure references. The documentary film *Room 237* (Ascher, 2012) is a testament to the many oddities and subsequent conspiracy theories that surround the film's lore; a cult film is after all one that, whether or not it has much to say, there is much to say about it (Hunt, 2011, p. 101).

The elevator scene is one of those moments in cinema history when an auteur working at the height of his power came close to the technical boundaries of what was possible and made real a unique piece of visual storytelling, both changing and adapting the source material to capture something ineffable and unforgettable. Incredibly nervous over whether the scene would work, Stanley Kubrick was apparently so pleased with the result that he would watch the scene again and again with glee (Segall, 2018) – not unlike the unquenchable thirst that our popular culture has for remaking it in every conceivable way.

Sources

Literature

- Allen, G. (2015). The Unempty Wasps' Nest: Kubrick's *The Shining*, Adaptation, Chance, Interpretation. *Adaptation*, 8(3). doi: 10.1093/adaptation/apv009
- Bellantoni, P. (2013) *If it's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*. New York City: Routledge.
- Bordwell, D., Thompson, K., & Smith, J. (2017). *Film Art* (4th ed.). New York City: McGraw-Hill Education.
- Cattrysse, P. (2014). *Descriptive Adaptation Studies*. Antwerp: Garant Publishers.
- Cline, E. (2011). *Ready Player One*. United States: Crown Publishing Group.
- Chatman, S. (2001). Parody and Style. *Poetics Today*, 22(1). doi: 10.1215/03335372-22-1-25
- Dika, V. (2003). *Recycled Culture in Contemporary Art and Film*. Cambridge, UK: Cambridge University Press.
- Griggs, Y. (2016). *The Bloomsbury Introduction to Adaptation Studies*. (1st ed). London: Bloomsbury.
- Hunt, N. (2011). Nostalgic (re)remembering: film fans cultures and affective reiteration of popular film histories. *Image & Narrative*, 12(2).
- Hutcheon, L. (2006). *A Theory of Adaptation*. New York: Routledge.
- Kagan, N. (1989). *The Cinema of Stanley Kubrick*. New York: Continuum.
- Kelleter, F., & Loock, K. (2017) Hollywood Remaking as Second-Order Serialization. In Kelleter, F. (Ed.), *Media of Serial Narrative*. Columbus: Ohio State University Press.
- King, S. (2013). *Doctor Sleep*. New York City: Scribner / Amazon.com Services LLC.
- King, S. (2012). *The Shining*. New York City: Anchor Books / Amazon.com Services LLC.
- Levickaitė, R. (2011). Four Approaches to the Creative Economy: General Overview. *Business, Management And Education*, 9(1). doi: 10.3846/bme.2011.06
- Loock, K. (2017). The Sequel Paradox: Repetition, Innovation, and Hollywood's Hit Film Formula. *Film Studies*, 17(1). doi: 10.7227/fs.17.0006
- Metz, W. (2018). "So Shines a Good Deed in a Weary World": Intertextuality in Steven Spielberg's *Ready Player One*. *Film Criticism*, 42(4). doi: <http://dx.doi.org/10.3998/fc.13761232.0042.402>
- Naremore, J. (2000) Introduction: Film and the Reign of Adaptation. In Naremore, J. (Ed.) *Film Adaptation*. New Brunswick, NJ: Rutgers University Press.

- Nolan, A. (2011). Seeing is Digesting: Labyrinth of Historical Ruin in Stanley Kubrick's *The Shining*. *Cultural Critique*, 77.
- Orwell, G. (1992). *Nineteen Eighty-Four / George Orwell; With an introduction by Julian Symons*. London: Everyman's Library.
- Routledge, C., Wildschut, T., Sedikides, C., & Juhl, J. (2013). Nostalgia as a Resource for Psychological Health and Well-Being. *Social and Personality Psychology Compass*, 7(11). doi: 10.1111/spc3.12070
- Sielke, S. (2019). Retro Aesthetics, Affect, and Nostalgia Effects in Recent US- American Cinema: The Cases of *La La Land* (2016) and *The Shape of Water* (2017). *Arts*, 8(3). doi: 10.3390/arts8030087
- Stam, R. (2000) *Beyond Fidelity: The Dialogics of Adaptation*. In Naremore, J. (Ed.) *Film Adaptation*. New Brunswick, NJ: Rutgers University Press.

Films

- Ascher, R. (2012). *Room 237* [Film]. New York City: IFC Films.
- Bird, B. (1999). *The Iron Giant* [Film]. Hollywood: Warner Bros. Pictures.
- Flanagan, M. (2019). *Doctor Sleep* [Film]. Hollywood: Warner Bros. Pictures.
- Ford, J. (1956). *The Searchers* [Film]. Hollywood: Warner Bros.
- Hitchcock, A. (1960). *Psycho* [Film]. Hollywood: Paramount Pictures.
- Kubrick, S. (1980). *The Shining* [Film]. Hollywood: Warner Bros.
- Kershner, I. (1980). *The Empire Strikes Back* [Film]. Hollywood: 20th Century Fox.
- Lucas, G. (1977). *Star Wars* [Film]. Hollywood: 20th Century Fox.
- Spielberg, S. (1977). *Close Encounters of the Third Kind* [Film]. Hollywood: Columbia Pictures
- Spielberg, S. (1982). *E.T. the Extra-Terrestrial* [Film]. Hollywood: Universal Studios.
- Spielberg, S. (1981). *Raiders of the Lost Ark* [Film]. Hollywood: Paramount Pictures.
- Spielberg, S. (2018). *Ready Player One* [Film]. Hollywood: Warner Bros. Pictures.
- Whedon, J. (2012). *The Avengers* [Film]. Hollywood: Walt Disney Studios.
- Zemeckis, R. (1985). *Back to the Future* [Film]. Hollywood: Universal Pictures.
- Zemeckis, R. (1989). *Back to the Future Part II* [Film]. Hollywood: Universal Pictures.
- Zemeckis, R. (1990). *Back to the Future Part III* [Film]. Hollywood: Universal Pictures.

Websites

- Alter, E. (2018). How Stanley Kubrick made the lifts bleed in "The Shining." Retrieved 24 May 2020, from <https://uk.movies.yahoo.com/stanley-kubrick-made-lifts-bleed-shining-091221488.html>
- Breech, J. (2020). 2020 Super Bowl ratings revealed: Chiefs-49ers ranks as the 11th most-watched show in TV history. Retrieved 28 May 2020, from <https://www.cbssports.com/nfl/news/2020-super-bowl-ratings-revealed-chiefs-49ers-ranks-as-the-11th-most-watched-show-in-tv-history/>
- Colangelo, M. (2020). Does the NFL have an aging fan problem?. Retrieved 20 May 2020, from <https://touchdownwire.usatoday.com/2020/02/05/super-bowl-average-age-viewer-steaming-tv-deals-cba-viewership-numbers-television-rights-streaming-rights/>
- De Semlyen, N. (2019). The Irishman Week: Empire's Martin Scorsese Interview. Retrieved 18 May 2020, from <https://www.empireonline.com/movies/features/irishman-week-martin-scorsese-interview/>
- Hiltzik, M. (2017). Column: A reminder that Apple's '1984' ad is the only great Super Bowl commercial ever — and it's now 33 years old. Retrieved 12 May 2020, from <https://www.latimes.com/business/hiltzik/la-fi-hiltzik-1984-super-bowl-20170125-story.html>
- IMDb. The Shining (1980) - IMDb. Retrieved 23 May 2020, from https://www.imdb.com/title/tt0081505/releaseinfo?ref_=tt_dt_dt
- Kuntz, T. (2020). MTN DEW Zero Sugar. As Good as The Original | Extended Cut. Retrieved 8 March 2020, from <https://www.youtube.com/watch?v=GEL3K3SdXM8>
- Lussier, G. (2019). Doctor Sleep's Mike Flanagan on the Stress of Being Compared to King, Kubrick...and Ready Player One. Retrieved 16 April 2020, from <https://io9.gizmodo.com/doctor-sleeps-mike-flanagan-on-the-stress-of-being-comp-1839638666>
- Merriam-Webster. Definition of PARODY. Retrieved 17 April 2020, from <https://www.merriam-webster.com/dictionary/parody>
- Saladino, A. (2019). Royal Ocean Film Society: Saul Bass's Movie Posters. Retrieved 27 May 2020, from https://www.youtube.com/watch?v=nRpGSDsu_tg
- Scorsese, M. (2019). Opinion | Martin Scorsese: I Said Marvel Movies Aren't Cinema. Let Me Explain. Retrieved 18 May 2020, from <https://www.nytimes.com/2019/11/04/opinion/martin-scorsese-marvel.html>

Segall, M. (2018). How Stanley Kubrick Created The Shining's 'Elevator of Blood' Effect.

Retrieved 23 May 2020, from <https://www.mentalfloss.com/article/562198/how-stanley-kubrick-created-the-shining-elevator-scene>

Smiley, M. (2020). Mountain Dew's Super Bowl Ad Will Parody The Shining. Retrieved 17

April 2020, from <https://www.adweek.com/brand-marketing/mountain-dews-super-bowl-ad-will-parody-the-shining/>

Thompson, A. (2018). 'Ready Player One': Inside Steven Spielberg's Epic Tribute to Stanley

Kubrick. Retrieved 28 May 2020, from <https://www.indiewire.com/2018/04/ready-player-one-steven-spielberg-stanley-kubrick-the-shining-1201944761/>

Pictures

Flanagan, M. (2019). *Doctor Sleep* [Film]. Hollywood: Warner Bros. Pictures

Kubrick, S. (1980). *The Shining* [Film]. Hollywood: Warner Bros.

Kuntz, T. (2020). MTN DEW Zero Sugar. As Good as The Original | Extended Cut.

Retrieved 8 March 2020, from <https://www.youtube.com/watch?v=GEL3K3SdXM8>

Spielberg, S. (2018). *Ready Player One* [Film]. Hollywood: Warner Bros. Pictures