

"THE GRADUATE"

Screenplay by

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Property of:

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1 EXT. AMPHITHEATRE - DAY
SHOT - HELICOPTER'S POV -

Moving through clouds. The clouds separate and, far below, we can see a giant outdoor amphitheatre. There is no SOUND but the WIND. As we move closer to the amphitheatre, we can hear SNATCHES OF WORDS and PHRASES as though from a public address system.

2 EXT. AMPHITHEATRE - PODIUM - DAY - SHOT OF BEN

in cap and gown, standing in front of a microphone. The WIND is BLOWING. He has to hold on to the papers from which he is reading.

3 EXT. AMPHITHEATRE - SHOT OF AUDIENCE - DAY

Thousands of expressionless STUDENTS are sitting there.

4 EXT. AMPHITHEATRE - SHOT OF PODIUM - DAY

BEN

- and today it is right that we should ask ourselves the one most important question: What is the purpose of these years, the purpose for all this demanding work, the purpose for the sacrifices made those who love us? Were there NOT a purpose, then all of these past years of struggle, of fierce competition and of uncompromising ambition would be meaningless. But, of course, there is a purpose and I must tell it to you. I ask you to remember this purpose always and I pledge that I shall endeavor to carry it with me forever.

5 SHOT - AMPHITHEATRE AUDIENCE - DAY

staring at him impassively.

6 INTERCUT BETWEEN SHOTS

of impassive students, seated, watching; of Ben standing alone on the huge amphitheatre stage; of CLOSEUPS of Ben speaking; of loudspeakers; of wind-blown papers on the podium.

7 EXT. PODIUM OF AMPHITHEATRE - DAY

BEN

(continuing)

The purpose, my fellow graduates -
the purpose is -

He stops, trying to think of the word.

8 CLOSEUP - BEN

He begins to sweat.

9 SHOT - AMPHITHEATRE AUDIENCE

watching.

10 SHOT - PODIUM of AMPHITHEATRE

Ben's hands searching through the pages of his speech.
The pages begin to blow away in the wind.

11 SHOT - AMPHITHEATRE AUDIENCE - DAY

staring.

12 SHOT - PODIUM OF AMPHITHEATRE - DAY

BEN

- there is a reason, my friends,
and the reason is -

13 CLOSEUP - BEN
He is in a panic. He looks up from his papers at the audience.

14 SHOT - AMPHITHEATRE - DAY
The audience is gone.

15 SHOT - PODIUM OF AMPHITHEATRE - DAY

BEN
- the reason is - the purpose is -

SOUND of the WIND becoming the ROAR of an AIRCRAFT coming at us through the air.

16 SHOT - AMPHITHEATRE - DAY
Huge and empty. SOUND of AIRCRAFT.

CAPTAIN'S VOICE

Ladies and gentlemen, we are about to begin our descent into Los Angeles -

SOUND of a SONIC BOOM.

CUT TO:

17 INT. PLANE - CLOSEUP - BEN - NIGHT
His eyes open suddenly.

CAPTAIN'S VOICE
The sound you have just heard is the landing gear locking into place. The Los Angeles weather is clear and the temperature is a pleasant 72. We do not expect any traffic delay and will make our four hour and eighteen minute flight plan smack on the nose. We enjoyed having you on board and look forward to seeing you again in the near future.

18 SHOT
PULL BACK SLOWLY from a CLOSEUP of a television screen with snow on it to reveal a long row of television sets along the ceiling of the aircraft. There is snow on all of them.

19 REVERSE ANGLE
PULL BACK from the CLOSEUP of Ben to reveal a row of passengers staring straight ahead, their headsets on. Ben turns and looks out the window.

20 EXT. LOS ANGELES - FROM THE AIR - NIGHT
Los Angeles, at night, its lights stretching endlessly in every

direction.

SOUND - MUZAC and the STEWARDESS' LANDING SPEECH.

START OF MAIN TITLES

UNDER titles:

STEWARDESS' VOICE

Ladies and gentlemen please fasten your seat belts in preparation for the landing and observe the no smoking sign. After we land, you will notice an increase in the sound level as the thrust of the engines is reversed to help reduce forward speed.

21 INT. AIRPORT - MOVING SIDEWALK - NIGHT

Ben and the other passengers on the automatic sidewalk.

MAN'S VOICE

Your attention, please! American Airlines Flight Number 4, 21 Club service, non-stop to New York is now leaving from Gate Number 40. All aboard, please.

28 INT. BEN'S ROOM - NIGHT - CLOSEUP - BEN

His eyes are open and he is trying to remember something. There are the SOUNDS of many people TALKING and LAUGHING in other rooms. A RADIO nearby PLAYS MUSIC. After a while, there is the SOUND of a DOOR OPENING. The SOUNDS of the people TALKING are lower. MRS. TERHUNE'S voice can be heard among them.

MRS. TERHUNE'S VOICE

-- associate editor of the college newspaper in his junior year - managing editor in his senior year -

The SOUND of the DOOR CLOSING. Mrs. Terhune's VOICE and the VOICES of the other guests FADE DOWN. Mrs. Terhune's VOICE can be HEARD with varying clarity through the remainder of the sequence.

After a few moments, there is the SOUND of a LIGHT SWITCH being SNAPPED and light, as though from an overhead fixture, falls across BEN's face. He does not move.

After a few moments, there is the SOUND of the RADIO being SNAPPED OFF.

MR. BRADDOCK'S VOICE

What's the matter?

Ben's mouth opens a little bit and closes again.

MR. BRADDOCK'S VOICE

The guests are all downstairs,

Ben. They're all waiting to see you.

BEN

Look, Dad - could you explain to them that I have to be alone for a while?

MR. BRADDOCK'S VOICE

These are all our good friends, Ben. Most of them have known you since - well - practically since you were born.

Ben has not moved. Now the bed on which he is lying moves as though someone has sat down upon it next to him.

MR. BRADDOCK'S VOICE

What is it, Ben?

The CAMERA BEGINS TO PULL BACK SLOWLY.

BEN

I'm just -

MR. BRADDOCK

- worried?

BEN

Well -

MR. BRADDOCK

About what?

Ben

I guess - about my future.

MR. BRADDOCK

What about it?

BEN

I don't know. I want it to be -

MR. BRADDOCK

To be what?

BEN

(quietly)

Different.

As Ben says this, the door to the bedroom opens and MRS. BRADDOCK looks in.

MRS. BRADDOCK

Is anything wrong?

MR. BRADDOCK

No! No - we're just on our way downstairs!

Mr. Braddock gets off the bed and goes to a chair and picks up Ben's jacket which is lying across it.

MRS. BRADDOCK
The Carlsons' are here.

MR. BRADDOCK
(to Mrs. Braddock)
They are?
(to Ben)
Come on.

Mr. Braddock puts the jacket on Ben.

MRS. BRADDOCK
They came all the way from
Tarzana.

MR. BRADDOCK
It's a wonderful thing to have
so many devoted friends.

They move out of the door, Mr. Braddock steering Ben.

29 INT. HALLS AND STAIRWAY - NIGHT

PHIL and MIMI CARLSON are coming up the stairs as the
Braddocks are moving down.

MR. CARLSON
Hey - there's our award winning
scholar.

MRS. CARLSON
We're all very proud of you,
Ben.

BEN
Thank you, Mrs. Carlson.

MR. CARLSON
Is that the new car out there?
The little red Wop job?

MR. BRADDOCK
That's Ben's graduation present.

MR. CARLSON
(putting his arm
across Ben's shoulder)
Won't have much trouble picking
them up in that, will you?

BEN
Sir?

MR. CARLSON
The girls. The chicks. The -
the teeny boppers.

MRS. CARLSON
I think Ben has gotten beyond
the teeny bopper stage - haven't

you, Ben?

Mrs. Carlson gives Ben a broad wink. Ben tries to smile and return the wink politely.

BEN

Yes, ma'am.

They reach the hall at the bottom of the stairs.

BEN

Excuse me - I think I'd just
like to check something on
the car for a minute -

Ben moves to the front door and opens it. MR. LOOMIS
steps into the house and grabs Ben's hand.

MR. LOOMIS

Here's the track star himself.
How are you, track star?

BEN

Just fine, Mr. Loomis.

Mr. Loomis closes the door and pushes Ben back down the
hall.

MR. LOOMIS

I want to get a drink and then
I want to hear all about that
thing you won. That Hopperman
award.

BEN

Helpingham.

MR. LOOMIS

Helpingham! Right! Now you
wait right here.

Mr. Loomis turns and goes into the dining room. Ben
moves back to the stairway as THREE LADIES come out of
the living room. One lady takes Ben's right hand, another
lady his left, the third fingers the front of his jacket.

LADY 1

Ben - we're all so proud of
you.

LADY 2

Proud, proud, proud, proud,
proud.

LADY 3

What are you going to do now?

BEN

I was going to go upstairs for a
minute -

LADY 3
No - I meant with your future.

LADY 2
With your life.

BEN
Well - that's a little hard to say -

MR. MCQUIRE appears behind Ben.

MR. MCQUIRE
Ben!

Ben
(to the ladies)
Excuse me.
(he turns around)
Mr. McQuire

MR. MCQUIRE
(overwhelmed with pride)
Ben.

BEN
Mr. McQuire.

Mr. McQuire takes Ben's arm and steers him down the hall toward the back of the house and out through the back door.

30 EXT. BRADDOCK BACKYARD AND POOL AREA - NIGHT

The pool is eerily lit. There are FOUR PEOPLE standing and TALKING, drinks in their hands, at the back of the yard.

MR. MCQUIRE
Ben - I just want to say one word to you - just one word -

BEN
Yes, sir.

MR. MCQUIRE
Are you listening?

BEN
Yes I am.

MR. MCQUIRE
(gravely)
Plastics.

They look at each other for a moment.

BEN
Exactly how do you mean?

MR. MCQUIRE
There is a great future in plastics.
Think about it. Will you think about it?

BEN

Yes, I will.

MR. MCQUIRE

Okay. Enough said. That's a deal.

Mr. McQuire turns and walks back into the house. The people at the other end of the yard look toward Ben.

WOMAN #1

Here he is now. Here's Ben.

BEN

Excuse me just a minute -

Ben goes into the house through the back door.

31 EXT. BRADDOCK BACKYARD AND POOL AREA - NIGHT

We can see through the windows of the house, Ben making his way through people trying to stop him and speak to him as he goes through rooms, up the stairs and to his room.

SOUND of a door SLAMMING.

32 INT. - EXT. BEN'S ROOM - NIGHT

Ben stands with his back against the door. The SOUNDS of the PARTY downstairs and, as Ben walks across the room to a window, the SOUND of the WIND.

32A SHOT - LONG SHOT (Location)

Over Ben to pool area and people below. SOUND of the door OPENING. Ben turns. MRS. ROBINSON enters the room.

MRS. ROBINSON

Oh. I guess this isn't the bathroom, is it?

BEN

It's down the hall.

They stand for a moment, looking at each other.

MRS. ROBINSON

How are you, Benjamin?

BEN

Fine, thank you. The bathroom is down at the end of the hall.

Mrs. Robinson moves into the room and sits on the edge of the bed.

BEN

Look, Mrs. Robinson, I don't mean to be rude but -

Mrs. Robinson takes a cigarette from her purse and

lights it.

MRS. ROBINSON

Is there an ashtray in here?

BEN

No.

MRS. ROBINSON

Oh - I forgot. The track star
doesn't smoke.

She blows out the match and puts it down carefully on the bedspread. Ben picks up a wastebasket, walks over to the bed, picks up the match and puts it in the wastebasket.

MRS. ROBINSON

Is it a girl?

BEN

Is what a girl?

MRS. ROBINSON

Whatever it is you're upset
about.

BEN

Oh - no. I'm just sort of
disturbed about things.

MRS. ROBINSON

In general.

BEN

That's right.

There is a long pause.

MRS. ROBINSON

Benjamin, I want to ask you
something.

BEN

What?

MRS. ROBINSON

Will you take me home?

BEN

What?

MRS. ROBINSON

My husband took the car. Will
you drive me home?

Ben reaches into his pocket and hands Mrs. Robinson a set of car keys.

BEN

Here - you take it.

Mrs. Robinson looks at him.

BEN
Do you know how to work a
foreign shift?

Mrs. Robinson shakes her head.

BEN
You don't?

MRS. ROBINSON
No.
(there is a pause)

BEN
Let's go.

She throws the keys to him. He catches them.

CUT TO:

33 EXT. BRADDOCK HOUSE - NIGHT

SHOOTING THROUGH THE OPEN FRONT DOOR. Mr. Braddock is talking to the Terhunes at the door. Ben and Mrs. Robinson come down the hall.

BEN
Dad - Mrs. Robinson needs a ride
home. I'll be right back.

Mr. Braddock pats Ben on the shoulder. Mrs. Robinson is walking ahead through the front door.

MRS. ROBINSON
(as she passes the
CAMERA)
Wonderful party.

CUT TO:

34 OMITTED

35 EXT. ROBINSON HOUSE - NIGHT

The car comes to a stop in the Robinson driveway. They sit for a moment.

MRS. ROBINSON
Thank you.

BEN
Right.

She doesn't move. Ben gets out and goes around to her side and opens the door.

MRS. ROBINSON
Will you come in, please?

BEN

What?

MRS. ROBINSON

I want you to come in till I get
the lights on.

BEN

What for?

MRS. ROBINSON

Because I don't feel safe until
I get the lights on.

They move to the door. She takes out her key and opens
the door.

36

INT. ROBINSON HALL AND SUNROOM - NIGHT

MRS. ROBINSON

Would you mind walking ahead of
me to the sun porch. I feel
funny about coming into a dark
house.

BEN

But it's light in there now.

MRS. ROBINSON

Please.

Ben turns and walks down the hall. They enter sunroom.

MRS. ROBINSON

What do you drink? Bourbon?

BEN

Look - I drove you home. I was
glad to do it. But I have some
things on my mind. Can you
understand that?

She nods.

BEN

All right then.

MRS. ROBINSON

What do you drink?

He looks at her.

MRS. ROBINSON

Benjamin - I'm sorry to be this
way, but I don't want to be
alone in this house.

BEN

Why not?

MRS. ROBINSON

Please wait till my husband
gets home.

BEN
When is he coming back?

MRS. ROBINSON
I don't know.

She pours herself a drink.

MRS. ROBINSON
Drink?

BEN
No.

She hands him a drink. There is a pause.

BEN
Are you always this much afraid
of being alone?

MRS. ROBINSON
Yes.

BEN
Well, why can't you just lock
the doors and go to bed?

MRS. ROBINSON
I'm very nuerotic.

She turns on the phonograph. SOUND of PHONOGRAPH.

MRS. ROBINSON
May I ask you a question?

Ben looks at her.

MRS. ROBINSON
What do you think of me?

BEN
What do you mean?

MRS. ROBINSON
You've known me nearly all of
your life. You must have
formed some opinion.

BEN
Well - I've always thought
that you were a very - nice -
person.

MRS. ROBINSON
Did you know I was an alcoholic?

BEN
What?

MRS. ROBINSON
Did you know that?

BEN
Look - I think I should be
going -

MRS. ROBINSON
Sit down, Benjamin.

BEN
Mrs. Robinson - if you don't
mind my saying so - this
conversation is getting a
little strange. Now I'm sure
that Mr. Robinson will be here
any minute and -

MRS. ROBINSON
No.

BEN
What?

MRS. ROBINSON
My husband will be back quite
late.

They look at each other. Ben is half standing.

MRS. ROBINSON
He should be gone for several
hours.

She takes a step toward him. He puts his hand up and
retreats around the other side of the chair.

BEN
Oh my God.

MRS. ROBINSON
Pardon?

BEN
Oh no, Mrs. Robinson, oh no.

MRS. ROBINSON
What's wrong?

BEN
Mrs. Robinson, you didn't -
I mean you didn't expect -

MRS. ROBINSON
What?

BEN
I mean - you didn't really
think that I would do something
like that.

MRS. ROBINSON

Like what?

BEN

What do you think?

MRS. ROBINSON

Well I don't know.

BEN

For God's sake, Mrs. Robinson, here we are, you've got me into your house. You give me a drink. You put on music, now you start opening up your personal life to me and tell me your husband won't be home for hours.

MRS. ROBINSON

So?

BEN

Mrs. Robinson - you are trying to seduce me.

There is a pause. She looks at him.

BEN

(weaker)

Aren't you?

MRS. ROBINSON

Why no. I hadn't thought of it. I feel rather flattered that you -

BEN

Mrs. Robinson, will you forgive me for what I just said?

MRS. ROBINSON

It's all right.

BEN

It's not all right, it's the worst thing I've ever said to anyone.

MRS. ROBINSON

Sit down.

BEN

Please forgive me. Because I like you. I don't think of you that way. But I'm mixed up.

MRS. ROBINSON

All right. Now finish your drink.

BEN
Mrs. Robinson, it makes me sick
that I said that to you.

MRS. ROBINSON
We'll forget it right now.
Finish your drink.

BEN
What is wrong with me?

MRS. ROBINSON
Have you ever seen Elaine's
portrait?

BEN
Her portrait?

MRS. ROBINSON
Yes.

BEN
No.

MRS. ROBINSON
We had it done last Christmas.
Would you like to see it?

BEN
Very much.

We move with Mrs. Robinson and Ben out of the sunroom,
into the hall, up the stairs and along the hall to
the doorway to Elaine's room.

37 INT. ELAINE'S ROOM - NIGHT

Ben moves into the room and looks up at the portrait.

BEN
Elaine certainly is an
attractive girl, isn't she?

In the b.g. Mrs. Robinson watches him.

BEN
(looking at the
portrait)
I don't remember her as having
brown eyes.

MRS. ROBINSON
Benjamin?

BEN
Yes?

MRS. ROBINSON
Will you unzip my dress?

He steps back.

MRS. ROBINSON
I think I'll go to bed.

BEN
Oh. Well, goodnight.

MRS. ROBINSON
Won't you unzip my dress?

BEN
I'd rather not, Mrs. Robinson.

MRS. ROBINSON
If you still think I'm trying
to seduce you -

BEN
No, I don't. But I just feel
a little funny.

MRS. ROBINSON
Benjamin - you've known me all
your life.

BEN
I know that. But I'm -

MRS. ROBINSON
Come on.

She turns her back.

MRS. ROBINSON
It's hard for me to reach.

Ben reaches forward and pulls the zipper down.

MRS. ROBINSON
Thank you.

BEN
Right.

Ben walks toward the door.

MRS. ROBINSON
What are you so scared of?

BEN
I'm not scared, Mrs. Robinson.

MRS. ROBINSON
Then why do you keep running
away?

BEN
Because you're going to bed. I
don't think I should be up here.

Mrs. Robinson lets her dress fall to the floor.

MRS. ROBINSON

Haven't you ever seen anybody
in a slip before?

BEN

Yes, I have -

He looks up at the portrait of Elaine.

BEN

But I just - Look - what if Mr.
Robinson walked in right now?

MRS. ROBINSON

What if he did?

BEN

Well, it would look pretty
funny, wouldn't it?

MRS. ROBINSON

Don't you think he trusts us
together?

BEN

Of course he does. But he
might get the wrong idea.
Anyone might.

MRS. ROBINSON

I don't see why. I'm twice as
old as you are. How could
anyone think -

BEN

But they would! Don't you see?

MRS. ROBINSON

Benjamin - I'm not trying to
seduce you. I wish you'd -

BEN

I know that. But please, Mrs.
Robinson. This is difficult
for me.

MRS. ROBINSON

Why is it?

BEN

Because I am confused about
things. I can't tell what
I'm imagining. I can't tell
what's real. I can't -

MRS. ROBINSON

Would you like me to seduce you?

BEN

What?

MRS. ROBINSON

Is that what you're trying to
tell me?

BEN

I'm going home now. I apologize
for what I said. I hope you can
forget it. But I'm going home
right now.

Benjamin walks out of the door and down the hall. The
CAMERA PUSHES with him to the door. We see the entire
stairway and part of the downstairs hall. Ben gets to
the stairs and starts down.

MRS. ROBINSON'S VOICE

BENJAMIN?

BEN

Yes.

MRS. ROBINSON'S VOICE

Will you bring up my purse before
you go?

BEN

I have to go now. I'm sorry.

Mrs. Robinson walks into the hall. Her back is to us.
She is holding her dress in front of her.

MRS. ROBINSON

I really don't want to put this
on again. Won't you bring it
up?

BEN

Where is it?

MRS. ROBINSON

On that chair in the hall.

She walks out of the shot.

BEN

Mrs. Robinson?

MRS. ROBINSON'S VOICE

I'm in the bathroom.

BEN

Well here's the purse.

MRS. ROBINSON'S VOICE

Could you bring it up?

BEN

Well I'll hand it to you.

Ben starts back up the stairs.

BEN

Come to the railing and I'll
hand it up.

MRS. ROBINSON'S VOICE

Benjamin - I am getting pretty
tired of all this suspicion.
Now if you won't do me a simple
favor I don't know what.

Ben appears as he slowly climbs the stairs.

BEN

I'm putting it on the top step.

MRS. ROBINSON'S VOICE

For God's sake, Benjamin, will
you stop acting that way and
bring me the purse?

Ben gets to the top of the stairs, and starts slowly
down the hall.

BEN

I'm putting it here by the door.

MRS. ROBINSON'S VOICE

Will you bring it in to me?

BEN

I'd rather not.

MRS. ROBINSON'S VOICE

All right. Put it in the room
where we were.

BEN

Right.

38 INT. ELAINE'S ROOM - NIGHT

Ben walks quickly into Elaine's room, crosses to the
bed and puts the purse down. As he starts to turn
back, he looks up at Elaine's portrait. There is a
movement reflected in the glass of the portrait. He
turns quickly. Mrs. Robinson, naked, is shutting the
door to the bedroom behind her.

BEN

Oh God.

She smiles.

BEN

Let me out.

She turns the lock on the door.

MRS. ROBINSON

Don't be nervous.

BEN
Get away from that door.

MRS. ROBINSON
I want to say something first.

BEN
Jesus Christ!

MRS. ROBINSON
Benjamin - I want you to know
I'm available to you. If you
won't sleep with me this time -

BEN
Oh my God.

MRS. ROBINSON
If you won't sleep with me this
time, Benjamin, I want you to
know you can call me up any
time you want and we'll make
some kind of arrangement.

BEN
Let me out!

MRS. ROBINSON
Do you understand what I said?

BEN
Yes. Yes. Let me out!

MRS. ROBINSON
Because I find you very attractive
and any time -

There is the SOUND of a CAR in the driveway outside.
Ben leaps at the door, pushes Mrs. Robinson aside,
struggles with the door, gets the door open, runs into
the hall and down the stairs.

39 INT. SUNROOM - NIGHT

Ben rushes into the sunroom and sits down. SOUND of
FOOTSTEPS on the driveway outside. Ben jumps up, gets
the glass he had been drinking from and sits down again.
SOUND of the front door OPENING and CLOSING.

MR. ROBINSON'S VOICE
Is that Ben's car in front?

BEN
(jumping up)
Yes, sir!

FOOTSTEPS approach the sunroom. MR. ROBINSON enters.

BEN
I drove - I drove Mrs. Robinson

home. She wanted me to drive her home so I - I drove her home.

MR. ROBINSON

Swell. I appreciate it.

BEN

She's upstairs. She wanted me to wait down here till you got home.

MR. ROBINSON

Standing guard over the old castle, are you?

BEN

Yes, sir.

Mr. Robinson reaches for Ben's glass.

MR. ROBINSON

Here. It looks like you need a refill.

BEN

Oh no.

MR. ROBINSON

What?

BEN

I've got to go.

MR. ROBINSON

Is anything wrong? You look a little shaken up.

BEN

No. No - I'm just - I'm just a little worried about my future. I'm a little upset about my future.

Mr. Robinson takes the glass from him.

MR. ROBINSON

Come on. Let's have a nightcap together.

Mr. Robinson turns his back to Ben to mix the drinks. Ben takes several deep breaths, straightens his tie and checks to see if his fly is okay. Mr. Robinson turns and brings him the drink.

BEN

Thank you very much, sir.

MR. ROBINSON

Ben - how old are you now?

BEN

Twenty. I'll be twenty-one
next week.

MR. ROBINSON

(taking out a
cigarette)

That's a hell of a good age
to be.

BEN

Thank you.

MR. ROBINSON

I wish I was that age again.
Because, Ben -

BEN

Sir?

MR. ROBINSON

You'll never be young again.

BEN

I know.

MR. ROBINSON

Ben, can I say something to
you?

BEN

What?

MR. ROBINSON

How long have we known each
other now?

Ben shakes his head.

MR. ROBINSON

How long have you and I known
each other? How long have
your Dad and I been partners?

BEN

Quite a while.

MR. ROBINSON

I've watched you grow up, Ben.

BEN

Yes, sir.

MR. ROBINSON

In many ways I feel as though
you were my own son.

BEN

Thank you.

MR. ROBINSON

So I hope you won't mind my

giving you a friendly piece
of advice.

BEN

I'd like to hear it.

MR. ROBINSON

Ben - I think - I think you
ought to be taking it a little
easier right now than you seem
to.

Ben nods.

MR. ROBINSON

Sow a few wild oats. Take things
as they come. Have a good time
with the girls and so forth.

Mrs. Robinson enters the room. She is now wearing the
dress she wore earlier. Ben starts to get up.

MRS. ROBINSON

Don't get up.

Ben sits.

MR. ROBINSON

I was just telling Ben here he
ought to sow a few wild oats.
Have a good time while he can.
You think that's sound advice?

Mrs. Robinson nods.

MRS. ROBINSON

Yes, I do.

BEN

I've got to go.

He stands. Mr. Robinson stands up with him.

MR. ROBINSON

You have yourself a few flings
this summer. I bet you're
quite a ladies' man.

BEN

Oh no.

MR. ROBINSON

What? You look like the kind
of guy that has to fight them
off.

(to Mrs. Robinson)

Doesn't he look to you like
the kind of guy who has to
fight them off?

MRS. ROBINSON

Yes, he does.

They start out of the sunroom.

40 INT. ROBINSON HALL - NIGHT

MR. ROBINSON

Oh say - Elaine gets down from Berkeley on Saturday.

BEN

Oh yes.

MR. ROBINSON

Ben - I want you to give her a call.

BEN

I will.

MR. ROBINSON

Great.

Mr. Robinson opens the front door and Ben goes out.

41 EXT. ROBINSON HOUSE - NIGHT

SHOOTING OVER THE CAR toward the house. Ben comes toward the car. Mrs. Robinson appears in the doorway; the light behind her makes it difficult to see her face.

MRS. ROBINSON

Benjamin?

BEN

Yes.

MRS. ROBINSON

Thank you for taking me home.

Ben nods.

MRS. ROBINSON

I'll see you soon, I hope.

Ben continues to walk toward us.

MR. BRADDOCK'S VOICE

Ladies and gentlemen - your attention, please - for this afternoon's feature attraction.

CUT TO:

42 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

The sun shines brightly. Standing and sitting around the pool are Mr. and Mrs. Braddock, their friends MR. and MRS. ARNOLD, and the Arnold children, PETER and LOUISE, who are eight or nine. Watching from across the fence on one side of the house: the young girl from next door and her boy friend. Across the fence on the other

side of the house: a quartet of adults, formally dressed as though for a cocktail party, holding drinks and watching. One of them holds a baby. The Braddocks, the Arnolds and their children are dressed in California Contemporary Sport Style: the adults in styles infinitely too young for them, the children in styles infinitely too old for them.

Mr. Braddock stands alone at the end of the pool near the house. The others are grouped, more or less, at the other end. Mr. Braddock is hamming it up.

MR. BRADDOCK

Hey, over there -- I mean you!
Your attention please!

Mr. Braddock has moved over by one of the windows of the house, the window into the kitchen. He speaks quickly - in a fake sotto voce - towards the window.

MR. BRADDOCK

Are you ready in there, feature attraction?

BEN'S VOICE

Could I speak to you for a second, Dad?

But Mr. Braddock has already moved away from the window and is readdressing his audience.

MR. BRADDOCK

- what was I saying?

MRS. ARNOLD

Feature attraction.

MR. BRADDOCK

Right. Hey - I'm glad to see you're paying attention. A feature attraction that will be one of the most astounding events ever to take place in this particular backyard.

They all laugh and some applaud.

MR. BRADDOCK

Now I'm going to ask for a big round of applause to bring this boy out here - wait a minute - let me amend that - to bring this young man out here - because today he is twenty-one-years-old -

MR. ARNOLD

(his hands like
a megaphone)
Let's get on with the show!

MR. BRADDOCK

Just hang on a minute because
I have a few words to say -

MR. ARNOLD

You always do.

They laugh; Mrs. Arnold makes a face at Mr. Arnold as he grinningly acknowledges the reponse to his snappy comeback.

BEN'S VOICE

Dad - could we just talk about
this for a second?

MR. BRADDOCK

Twenty-one-years-old, ladies
and gentlemen; four of those
years spent accomplishing some
rather extraordinary things at
one of our nation's leading
seats of learning -

MR. ARNOLD

Bring him out!

PETER AND LOUISE

On with the show! On with the
show!

MR. BRADDOCK

(to the window)

I can't hold them much longer,
Ben. You better get out here.

BEN'S VOICE

I'd like to discuss this.

MR. BRADDOCK

(to his audience)

This boy - I'm sorry - this
young man - is soon to continue
his education as a Frank Halping-
ham Award Scholar - but before
he does -

Mr. Braddock darts back to the window.

MR. BRADDOCK

- before he does -

(to the window)

You're disappointing them, Ben.
You're disappointing them.

BEN'S VOICE

Dad - can you listen -

MR. BRADDOCK

(meaning it)

I'll give you ten seconds.

(back to the

people)
He is going to give us a
practical demonstration of
what I feel safe in saying is
a pretty exciting birthday
present - and it better work
or I'm out over two hundred
bucks - so let's hear it for -

Mr. Braddock moves to the screen door and pushes it open.
It slams against the wall inside.

MR. BRADDOCK
- Benjamin Braddock!

44 INT. BRADDOCK BREAKFAST KITCHEN - SHOT DOWN THE HALL - DAY

At the back of the hall, inside the house, stands Ben,
dressed in a full length skin diver's wet suit, flippers
on his feet, the oxygen tank strapped to his back, the
mask pushed up his forehead, the air hose dangling.
He holds a spear gun in his hand.

The people applaud.

45 EXT BRADDOCK BACKYARD AND POOL AREA - DAY
SHOT - FROM BEN'S POV

The people in the backyard. His father stands just
outside the screen door.

MR. BRADDOCK
Folks - this remarkable young
man is going to perform for you
some spectacular and amazing
feats of daring in water that is
over six feet deep -

Ben's arms come into view and pull the mask down.

We are now looking through the mask as we MOVE FORWARD
down the hall. Everything is slightly distorted through
the glass. Ben's hand comes up again with the breathing
apparatus in it.

SOUND: the rhythmic PUMPING of air, obliterating the
SOUND of the people around the pool who seem to be
applauding and chattering noiselessly.

We MOVE out of the door and toward the pool. Mr. Braddock
is running back and forth, clapping his hands and
delivering his now soundless pitch.

We MOVE DOWN the steps and into the shallow end of the
pool. Mr. Braddock is moving along the side of the pool,
motioning toward us to come down to the deep end. He
joins Mr. Arnold at the far end of the pool. They both
begin to motion us toward them.

We get to the deep end of the pool. Mr. Braddock signals
us with his hand to go under. He kneels down by the edge

of the pool and reaches out with his hand and pushes us under. He has a big smile.

We SURFACE again and PAN AROUND for a last look. The figures, through the slightly distorted glass of the mask of Mrs. Arnold and Mrs. Braddock, watching and smiling; the neighbors on each side of the house, looking over their fences and laughing and pointing; Mr. Arnold nodding encouragement and talking; Mr. Braddock on his knees, smiling and trying to reach out far enough to push us under. We GO UNDER and SINK to the bottom of the pool.

46 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY
OVERHEAD SHOT (HELICOPTER POV)

Looking down on the pool, on Ben's black suited body at the bottom and the people standing around the pool, looking down into it.

PULL UP AND UP AND UP

Until there are thirty houses below us, with its owners, swimming, playing, eating, cooking, reading, dancing, sunbathing, constructing and gardening around thirty pools. SOUND of Ben's BREATHING APPARATUS, fading into the SOUND of the WIND.

Hold for a few seconds, then:

SOUND of a dime DROPPING into a pay phone and DIALING.

DISSOLVE TO:

47 INT. TAFT HOTEL LOBBY - NIGHT - CLOSEUP - BEN

In a phone booth. The booth is in the entrance area of the hotel between the lobby and the driveway. Ben holds the receiver to his ear. SOUND of PHONE RINGING.

MRS. ROBINSON'S VOICE

Hello.

BEN

Mrs. Robinson - I don't quite know how to put this -

MRS. ROBINSON'S VOICE

Benjamin?

BEN

Look - I was thinking about that time after the party -

MRS. ROBINSON'S VOICE

Where are you?

BEN

- and I was wondering if I could buy you a drink or something -

MRS. ROBINSON'S VOICE

Where are you?

BEN

Uh - The Taft Hotel.

MRS. ROBINSON'S VOICE

Did you get a room?

BEN

No. Now I know it's pretty
late and if you'd rather -

MRS. ROBINSON'S VOICE

Give me an hour.

BEN

What?

MRS. ROBINSON'S VOICE

I'll be there in an hour.

SOUND of her HANGING UP. Ben hangs up slowly. He stands up in the booth, looks around, moves about uncomfortably for a few moments, removes his jacket and carrying it folded across his arm in front of him, leaves the phone booth and crosses to the doors that lead to the main lobby. As he is about to go in, the doors open and a group of VERY OLD PEOPLE start coming out, filling the doorway and moving very slowly, muttering to each other and helping each other out of the door and down the steps. Ben holds one of the doors open for them and stands politely to one side. As they get through, Ben starts to move inside. At that moment, A DOZEN YOUNG PEOPLE, dressed as though for a high school dance, push him to one side and move past him into the lobby. He moves back against the other door, holding it open and allowing them to go in first. He smiles politely and they pay no attention to him at all. He follows them into the lobby. They move toward the front desk and he moves with them. One of the boys at the front of the group leans in and says something to the CLERK behind the desk.

The clerk points across the lobby and says something to him. There are the SOUNDS of an orchestra PLAYING somewhere. The group of young people passes by the desk and Ben moves in behind them. He pauses at the desk and looks apprehensively at the hundreds of pigeon holes against the wall with the room numbers painted under them and the keys dangling suggestively.

ROOM CLERK

Can I help you, sir!

BEN

What? Oh - no - I'm just -

He points vaguely in the direction of the other young people.

ROOM CLERK

Are you here for an affair,

sir?

Terror and disbelief start in Ben's eyes. He looks helplessly at the clerk.

BEN

What?

ROOM CLERK

The Singleman party, sir?

BEN

Oh - yes. The Singleman party.

ROOM CLERK

It's in the main ballroom.

BEN

Ahh - thank you.

Ben backs off and turns and starts across the lobby. He puts on his jacket as he goes. He gets to the entrance to the main ballroom. He pauses at the door, looks in.

What he sees: People dancing, talking, sitting, etc. He turns back toward te lobby. He stops.

What he sees: The room clerk scross the lobby watching him.

Ben flashes a huge smile and points in toward the ballroom as though to express his joy at finding the Singleman affair inside, then turns back and enters the ballroom.

48 INT. BALLROOM - NIGHT

As Ben steps inside.

VOICE

Hello.

Ben turns. Four people stand in a row. Official greeters, they are: A MIDDLE-AGED WOMAN, AN OLDER MAN, AN ELDERLY LADY AND A TWELVE-YEAR-OLD BOY, dressed formally and they are smiling with great determination.

BEN

Hello.

It is the older lady who has said hello.

MRS. SINGLEMAN

You must be one of the Porters.

She grasps Ben's hand and shakes it.

BEN

No - actually I'm not -

MRS. SINGLEMAN

I'd like you to know my sister,

Miss DeWitte -

MISS DEWITTE, who, from the looks of things, always has been and always will be, Miss DeWitte, takes Ben's hand.

MISS DeWITTE

How do you do?

BEN

How do you do, Miss DeWitte?

MRS. SINGLEMAN

- and my husband, Mr. Singleman -

Ben finds himself shaking the twelve-year-old boy's hand.

BEN

(apologetically)

Oh - sorry -

JEFFREY SINGLEMAN

Fine, thank you.

MRS. SINGLEMAN

That's Jeffrey, of course.

Ben switches to Mr. Singleman's hand.

BEN

Of course.

MR. SINGLEMAN

I didn't get your name, sir.

BEN

Benjamin Braddock, sir.

Mrs. Singleman looks at the seating list she has been holding.

MRS. SINGLEMAN

Braddock - Braddock?

BEN

Yes, but I'm afraid -

MRS. SINGLEMAN

I'll find your table in a moment.
Braddock. Not Braniff? We have
a Braniff.

BEN

No - actually I'm just looking
for a friend.

MRS. SINGLEMAN

I'm afraid I don't understand.

BEN

(backing off)

I'm not with your party - I'm
sorry.

MRS. SINGLEMAN
Hey - I don't get it.

Ben is backing out.

MISS DeWITTE
I've enjoyed meeting you, Mr.
Braniff.

MRS. SINGLEMAN
Angela - please!

Ben backs out of the ballroom.

49 INT. HOTEL LOBBY - NIGHT

Ben crosses the lobby, passing PEOPLE going in and out of
the hotel. He stops at the entrance of the Veranda Room:

50 INT. VERANDA ROOM - NIGHT

This is a large room with a bar and many tables along the
windows that look out over the hotel grounds. It is quite
dark and cool inside and there are no more than a dozen
people seated around.

The CAMERA STAYS at the door as Ben walks into the room
and crosses to the far end where he sits down at the table
by the window.

PUSH IN toward Ben as he sits there. MUZAK is playing.

CUT TO:

51 ANGLE ON BEN

sitting smoking.

CUT TO:

52 NEW ANGLE ON BEN

sitting.

CUT TO:

53 NEW ANGLE ON BEN

sitting drinking.

CUT TO:

54 ANGLE ON BEN

In the door to the lobby in the b.g. is Mrs. Robinson.
She pauses, looks into the room, sees Ben and starts
toward him. Ben is looking out the window. He does
not see her approach.

MRS. ROBINSON
Hello, Benjamin.

BEN
Oh. Hello. Hello.

He rises quickly.

MRS. ROBINSON
May I sit down?

BEN
Of course.

He pulls out a chair, for her.

MRS. ROBINSON
Thank you.

They sit down.

MRS. ROBINSON
How are you?

BEN
Very well. Thank you.

Ben tries to smile then looks out the window, then down at the center of the table.

MRS. ROBINSON
May I have a drink?

BEN
A drink? Of course.

Ben looks toward a passing WAITER and raises his hand. The waiter pays no attention. Ben looks back at Mrs. Robinson apologetically.

BEN
He didn't see me.

MRS. ROBINSON
Waiter!

For a moment, the noise in the room seems to recede. The waiter stops in his tracks, turns toward them. The waiter moves to their table. The noise in the room comes back. The waiter looks at Mrs. Robinson.

MRS. ROBINSON
I will have a martini.

WAITER No. 1
Yes, madam.

The waiter moves away. Ben watches him go.

MRS. ROBINSON

You don't have to be so nervous,
you know.

BEN
Nervous. Well, I am a bit
nervous. I mean it's - it's
pretty hard to be suave when
you're -

He shakes his head.

MRS. ROBINSON
Did you get us a room?

BEN
What?

MRS. ROBINSON
Have you gotten us a room yet?

BEN
I haven't. No.

MRS. ROBINSON
Do you want to?

BEN
Well - I don't. I mean I could.
Or we could just talk.

MRS. ROBINSON
Do you want me to get it?

BEN
You? Oh no. No. I'll get it.

MRS. ROBINSON
Do you want to get it now?

BEN
Now?

MRS. ROBINSON
Yes.

BEN
Well - I don't know.

MRS. ROBINSON
Why don't you get it.

BEN
Why don't I get it? Well -
I will then.

(he stands up)
If you'll excuse me.

Ben walks out of the Veranda Room and into the lobby.

Ben walks to the front desk and stands there.

ROOM CLERK

Yes sir?

BEN

A room. I'd like a room,
please.

ROOM CLERK

A single room or a double
room?

BEN

A single. Just for myself,
please.

ROOM CLERK

Will you sign the register,
please?

He pushes the card and a pen toward Ben. Ben writes his name on the card and then stares at it for a moment, crumples it up and fills out a second card.

ROOM CLERK

Is anything wrong, sir?

BEN

What? No. Nothing.

ROOM CLERK

(taking a key from
behind the counter)

Do you have any luggage, Mister --
(looks at registration
card)

Gladstone?

BEN

Luggage? Yes. Yes. I do.

ROOM CLERK

Where is it?

BEN

What?

ROOM CLERK

Where is your luggage?

BEN

Well it's in the car. It's
out in the car.

ROOM CLERK

Very good, sir. I'll have a
porter bring it in.

BEN

Oh no.

ROOM CLERK

Sir?

BEN

I mean I'd - I'd rather not go to the trouble of bringing it all in. I just have a toothbrush. I can get it myself. If that's all right.

ROOM CLERK

Of course.

Ben reaches for the key.

ROOM CLERK

I'll have a porter show you the room.

BEN

Oh. Well actually, I'd just as soon find it myself. I just have the toothbrush to carry up and I think I can manage it myself.

ROOM CLERK

Whatever you say, sir.

He hands Ben the key.

BEN

Thank you.

56

INT. VERANDA ROOM - NIGHT

Mrs. Robinson sits, patiently and calmly. Her face betrays absolutely nothing as she stares ahead of her and sips her martini.

WAITER No. 1

Mrs. Robinson.

She looks up. A waiter is standing next to the table with a telephone.

MRS. ROBINSON

Yes?

The waiter plugs the phone into the wall socket next to the table and hands her the receiver.

MRS. ROBINSON

Thank you.

The waiter nods and leaves.

MRS. ROBINSON

(into phone)

Hello.

BEN'S VOICE
Mrs. Robinson?

MRS. ROBINSON
Yes?

BEN'S VOICE
It's Benjamin.

MRS. ROBINSON
Yes?

BEN'S VOICE
Benjamin Braddock.

MRS. ROBINSON
Benjamin -- where are you?

BEN'S VOICE
Can you look through the glass.

Mrs. Robinson turns in her chair and looks through the glass into the lobby.

57 INT. LOBBY - PHONE BOOTH - NIGHT - WHAT SHE SEES

Ben is in the phone booth in the lobby no more than twenty feet away.

BEN'S VOICE
Can you see me now?

MRS. ROBINSON
Yes, I can.

58 INT. LOBBY PHONE BOOTH

Over Ben's shoulder, we can see his face reflected in the glass door and, through it, Mrs. Robinson sitting in the Veranda Room.

INTERCUT PHONE CONVERSATION

BEN
I got a single room.

MRS. ROBINSON
That's fine.

BEN
But there's one thing. The desk clerk seemed to be a little bit suspicious. I mean - I don't know what their policy is - but -

MRS. ROBINSON
Well - do you want to go up first?

BEN
Yes - I think that would be good.

MRS. ROBINSON
I'll be up in five minutes.

BEN
Well - goodbye then -

MRS. ROBINSON
Benjamin.

BEN
Yes?

MRS. ROBINSON
Isn't there something you want to
tell me?

BEN
To tell you?

MRS. ROBINSON
Yes.

BEN
Well - I want you to know how much
I appreciate this - really -

MRS. ROBINSON
The number.

BEN
What?

MRS. ROBINSON
The room number, Benjamin. I think
you ought to tell me that.

BEN
Oh? You're absolutely right. Absolutely.
It's 512.

MRS. ROBINSON
Thank you.

BEN
You're welcome. Well - I'll see you
later, Mrs. Robinson.

He hangs up.

59 INT. LOBBY - PHONE BOOTH - SHOT - BEN

He leaves the phone booth and walks back into the main lobby.

60 INT. HOTEL LOBBY - NIGHT

As he passes the desk, on his way to the elevator, he starts
to pat his breast pocket.

BEN
I've got it.

The desk clerk looks up.

BEN
I say I've got it.

CLERK
Sir?

BEN
The toothbrush. I got it all right.

CLERK
Very good, sir.

BEN
Yes. Well - goodnight.

CLERK
Goodnight, sir.

Ben walks out of shot.

60A INT. HOTEL CORRIDOR - NIGHT

Ben leaves elevator, walks down corridor to hotel room and opens door.

61 INT. HOTEL ROOM - NIGHT

Ben closes the door behind him and leans with his back against it for a few moments looking at the room. The only light is that coming in the window. Ben turns on the light switch on the wall near the door. The room blazes with the light from three lamps and an overhead fixture. He turns the switch off. He crosses to the bathroom. Ben steps in and turns on the light.

61 INT. HOTEL ROOM - NIGHT

Ben steps out, moves to the window. We see the pool area through the window. Ben closes the blinds.

61Cont. There is a KNOCK on the door. Ben crosses to the door and opens it. Mrs. Robinson moves to the bureau and puts her purse and gloves on it. She looks at herself in the mirror for a moment then turns slowly, looking at the room, finally ending on Ben's face. She steps toward him.

MRS. ROBINSON
Well?

He clears his throat and then he kisses her.

BEN
Well.

MRS. ROBINSON
Benjamin.

BEN
Yes?

MRS. ROBINSON
I'll get undressed now. Is that all
right?

BEN
Sure. Shall I - I mean shall I just
stand here? I mean - I don't know
what you want me to do.

MRS. ROBINSON
Why don't you watch?

BEN
Oh - sure. Thank you.

She takes off her jacket.

MRS. ROBINSON
Will you bring me a hanger?

BEN
What?

MRS. ROBINSON
A hanger.

Ben opens the closet door.

BEN
Oh - yes. Wood?

MRS. ROBINSON
What?

BEN
Wood or wire? They have both.

MRS. ROBINSON
Either one will be fine.

BEN
Okay.

He brings her a hanger. She puts her jacket on it.

MRS. ROBINSON
Will you help me with this,
please?

She turns her back.

BEN
Certainly.

He undoes the zipper at her neck.

MRS. ROBINSON
Thank you.

BEN

You're welcome.

She turns and looks at him. He backs away.

MRS. ROBINSON

Would this be easier for you
in the dark?

BEN

Mrs. Robinson - I can't do
this.

MRS. ROBINSON

You what?

BEN

This is all terribly wrong.

MRS. ROBINSON

Benjamin - do you find me undesirable?

BEN

Oh no, Mrs. Robinson. I think -
I think you're the most attractive
of all my parents' friends.
I just don't think we could
possibly --

MRS. ROBINSON

Are you afraid of me?

BEN

No - but look - maybe we could
do something else together,
Mrs. Robinson - would you like
to go to a movie.

MRS. ROBINSON

Benjamin, is this your first time?

BEN

Is this - what?

MRS. ROBINSON

It is, isn't it? It is your
first time.

BEN

That's a laugh, Mrs. Robinson.
That's really a laugh. Ha ha.

MRS. ROBINSON

You can admit that, can't you?

BEN

Are you kidding?

MRS. ROBINSON

It's nothing to be ashamed of -

BEN

Wait a minute!

MRS. ROBINSON

On your first time -

BEN

Who said it was my first time.

MRS. ROBINSON

That you're afraid -

BEN

Wait a minute.

MRS. ROBINSON

- of bring - inadequate - I mean
just because you happen to be
inadequate in one way -

BEN

INADEQUATE!

LONG pause.

MRS. ROBINSON

(starting to dress)

BEN

Don't move.

He slams the bathroom door shut. The light in the room disappears.

FADE OUT

FADE IN

62 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

The midsummer sun beats down on the Braddock swimming pool and on Ben who lies on a rubber raft in the middle of the pool. Ben wears dark glasses, is deeply tanned, and holds a beer can in one hand.

SOUNDS: teenagers YELLING and swimming in nearby pools; a radio PLAYING rock and roll; a television set TUNED to a ball game.

DISSOLVE TO:

63 CLOSER SHOT - BEN

drifting.

DISSOLVE TO:

64 CLOSER ANGLE ON BEN

drifting.

DISSOLVE TO:

65 CLOSE SHOT - BEN

SOUND of the back door CLOSING. Ben opens his eyes and moves his head slightly.

66 WHAT HE SEES

Mr. Braddock is passionately stoking a barbeque fire. Mrs. Braddock is going toward him from the house, carrying some ominously large thing wrapped in tinfoil.

67 SHOT - BEN

He rolls off the raft and swims to the end of the pool. He climbs out, walks to the back door, takes his shirt from a chair and starts to put it on as he opens the back door and goes through.

68 INT. SPECIAL SET - TAFT HOTEL ROOM

Ben has just shut the door to the bathroom behind him. He is wearing his shirt, buttoned, and no trousers.

PAN WITH BEN as he walks across the room past Mrs. Robinson who is standing in front of the bureau taking off her bracelet and watch. He moves to a chair and sits.

He picks up a cigarette from an ashtray on a table next to the chair. Mrs. Robinson moves in to Ben, kneels in front of him and starts to unbutton his shirt.

He takes the cigarette out of his mouth.

69 INT. SPECIAL SET - BRADDOCK DEN AND DINING ROOM - NIGHT
SHOT - NEW ANGLE

We now see behind Ben the door that leads from the Braddock den, in which Ben is sitting. In the dining room, Mr. and Mrs. Braddock are sitting, having their dinner, looking through the doorways toward Ben. Ben stands, crosses back to the door to the den and shuts it.

70 INT. BRADDOCK DEN - NIGHT - REVERSE

On Ben's back as he returns to the chair and sits. A television set, facing the chair, is on. Ben picks up a can of beer and drinks from it. An animated cartoon is playing on the television set. Ben watches it.

71 REVERSE

Ben's face, watching. PUSH IN to CLOSEUP of his face.

72 REVERSE

CLOSEUP of television set and cartoon.

73 REVERSE

Ben watching.

74 REVERSE

CLOSEUP test pattern.

CUT TO:

75 INT. TAFT HOTEL ROOM - NIGHT

CLOSEUP Ben watching. PULL BACK and we are in the Taft Hotel Room. Ben is sitting on the bed, leaning against the headboard, watching the television set which is on a stand facing the bed.

SOUND of the HUM of the test pattern.

PULL BACK to a WIDE SHOT of the room, lit only by the light from the television set. Mrs. Robinson walks into the shot, half dressed. She passes between Ben and the television set and goes out of frame. Ben continues to stare at the set.

SOUND of a ZIPPER being pulled up.

Mrs. Robinson appears again and passes the other way.

SOUND of BRACELETS being put on.

Mrs. Robinson passes back the other way again.

SOUND of CLOTHING being put on and a PURSE being snapped closed. Mrs. Robinson, now fully dressed and carrying her purse, passes through again and, without looking at Ben, goes to the door of the hotel room, opens it and exits.

76 INT. BENS' ROOM - CLOSEUP - BEN - DAY

SOUND of DOOR closing. Follow Ben as he gets up and moves to the windows of what is now his BEDROOM in the Braddock house. He opens the closed blinds over the window. The sun is bright outside. His bathing suit is on the window sill. He takes the suit and puts it on. He moves to the bedroom door, opens it and goes out.

77 OMITTED

78 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

We see Mrs. Braddock in the kitchen. Ben comes through the back door, moves to the pool and dives in. The raft floats in the center of the pool.

79 SHOT - UNDERWATER

Ben swims toward us the length of the pool.

80 SHOT - AT THE WATERLINE

Ben surfaces and, in one movement, pulls himself up on the raft and -

CUT TO:

81 INT. TAFT HOTEL ROOM - NIGHT

- lands on top of Mrs. Robinson on the bed. He stays on top of her for a moment.

MR. BRADDOCK'S VOICE

Ben - what are you doing?

Ben turns toward us and looks.

CUT TO:

82 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY
SHOT - POV OF BEN ON RAFT

Mr. Braddock standing by the side of the pool. The sun is behind him.

BEN'S VOICE

Well - I would say that I'm just drifting.

CUT TO:

83 SHOT - BEN ON RAFT

BEN

- here - in the pool.

MR. BRADDOCK

Why?

BEN

Well - it's very comfortable - just to drift here.

MR. BRADDOCK

Have you thought about graduate school?

BEN

No.

MR. BRADDOCK

Would you mind telling me then - what were those four years of college for? What was the point of all that hard work?

BEN

You got me.

MR. BRADDOCK

(trying unsuccessfully to control himself)

Now listen, Ben. I think it's a very good thing that a young man - after he's done some very good work - should have a chance

to relax and enjoy himself, and lie around, and drink beer and so on. But after a few weeks I believe that person would want to take some stock in himself and his situation and start to think about getting off his ass.

Mrs. Braddock steps in beside Mr. Braddock.

MRS. BRADDOCK

The Robinson's are here.

Mr. Robinson steps in beside the others. They blot out the sun.

MR. ROBINSON

Hi, Ben. What are you doing with yourself these days?

BEN

Oh - not too much. Taking it easy.

MR. ROBINSON

That's what I'd do if I could. Nothing wrong with that. Hey Ben, Elaine's coming down from Berkeley soon. I want you to call her up this time.

BEN

I will.

MR. ROBINSON

Because I just think you two would hit it off real well together.

Mrs. Robinson steps in beside them. (A long pause)

MRS. BRADDOCK

Say hello to Mrs. Robinson, Benjamin.

84 SHOT - BEN

BEN

Hello, Mrs. Robinson.

MRS. ROBINSON

Hello, Benjamin.

DISSOLVE TO:

85 INT. BEN'S ROOM - NIGHT

Ben, halfway dressed to go out, in slacks, shirt and tie, sits in a chair. The door opens and Mrs. Braddock enters.

MRS. BRADDOCK
Can I talk to you a minute?

BEN
Sure.

MRS. BRADDOCK
Benjamin? I'm going to ask you something but you don't have to tell me if you don't want.

BEN
What?

MRS. BRADDOCK
Well I'm going to ask you what you do when you go off at night.

BEN
When I go off?

MRS. BRADDOCK
You don't have to tell me if you don't want.

BEN
No, I do. I want to tell you.

There is a pause.

BEN
I drive around.

MRS. BRADDOCK
What else?

BEN
Nothing else.

MRS. BRADDOCK
Well you don't drive around from midnight until noon the next day, Benjamin.

BEN
Oh, no.

MRS. BRADDOCK
Then what do you do? Do you meet someone?

BEN
Meet someone?

She nods.

BEN
Why did you say that?

MRS. BRADDOCK
Well this is your business,

Benjamin.
(she starts toward
the door)

If you -

BEN

No wait. Wait.

She stops.

BEN

I don't meet anyone, mother, but
why did you say that?

MRS. BRADDOCK

Benjamin, I'm not going to pry
into your affairs, but I'd
rather you didn't say anything
at all than be dishonest.
Goodnight, Benjamin.

BEN

Well, wait.

She looks at him.

BEN

You think I'm being dishonest?

She nods.

BEN

Well why do you - why do you
think that?

MRS. BRADDOCK

Because I know you don't drive
around for twelve hours.

BEN

Oh. Well, I don't. Shall I
tell you what I do?

MRS. BRADDOCK

Not if you don't want to.

BEN

I do.

MRS. BRADDOCK

But I don't want you to make
up something.

BEN

I'm not. But I'm - I'm not very
proud of what I do. I usually
get kind of drunk. I usually
drive over to Los Angeles and
go to some bars and get kind of
drunk. Then I take a hotel
room. So I won't have to drive

home on the freeway. I mean it
kind of scares me to drive home
after -

MRS. BRADDOCK
Goodnight, Benjamin.

BEN
You believe me, don't you?

MRS. BRADDOCK
No.

BEN
You don't?

She shakes her head.

BEN
But I want you to. Please. Please
will you believe me.

85A SHOT - MRS. BRADDOCK

MRS. BRADDOCK
(she exits)
Goodnight.

BEN'S VOICE
Wait a minute.

CUT TO:

86-
90 OMITTED

91 INT. TAFT HOTEL ROOM - NIGHT - SHOT - BEN

Mrs. Robinson's hands are undoing his necktie. Ben is
dressed as in previous scene, plus a jacket.

BEN
Wait a minute.
(he pushes her
hand away)
Sit down a minute.

Mrs. Robinson looks at him and raises her eyebrows.

BEN
Will you please sit down a
minute.

Mrs. Robinson walks to the bed and sits. She reaches
down to take off a shoe.

BEN
Will you leave that shoe on for
a minute. Please.

She straightens up.

BEN

Now - do you think we could say
a few words to each other first
this time?

MRS. ROBINSON

If you want.

BEN

Good. I mean are we dead or
something?

MRS. ROBINSON

Well I just don't think we have
much to say to each other.

BEN

All we ever do is come up here
and throw off the clothes and
leap into bed together.

MRS. ROBINSON

Are you tired of it?

BEN

I'm not. No. But do you think
we could liven it up with a
few words now and then?

MRS. ROBINSON

Well what do you want to talk
about?

BEN

Anything. Anything at all.

MRS. ROBINSON

Do you want to tell me about
some of your college experiences?

BEN

Oh my God.

MRS. ROBINSON

Well?

BEN

Mrs. Robinson. If that's the best
we can do let's just get the god-
damn clothes off and --

She reaches for her shoe.

BEN

Leave it on! Now we are going to
do this thing. We are going to
have a conversation. Think of
another topic.

MRS. ROBINSON

How about art.

BEN

Art. That's a good subject.
You start it off.

MRS. ROBINSON

You start it off. I don't know
anything about it.

BEN

Oh.

MRS. ROBINSON

Don't you?

BEN

Yes I do. I know quite a bit
about it.

MRS. ROBINSON

Go ahead then.

BEN

Art. Well what do you want to
know about it.

She shrugs.

BEN

Are you interested more in modern
art or more in classical art.

MRS. ROBINSON

Neither.

BEN

You're not interested in art?

MRS. ROBINSON

No.

BEN

Then why do you want to talk
about it?

MRS. ROBINSON

I don't.

Ben nods and looks at the rug.

MRS. ROBINSON

Can I take off my clothes now?

BEN

No. Think of another topic.
Tell me what you did today.

MRS. ROBINSON

Do you really want me to?

BEN

Yes I do.

MRS. ROBINSON

I got up.

Ben starts shaking his head.

MRS. ROBINSON

Do you want to hear it or not?

BEN

Yes. But you might try and spice it up with a little originality.

MRS. ROBINSON

I got up. I ate breakfast and went shopping. During the afternoon I read a novel.

BEN

What one.

MRS. ROBINSON

What?

BEN

What novel did you read.

MRS. ROBINSON

I don't remember.

Ben nods.

MRS. ROBINSON

Then I fixed supper for my husband and waited until -

BEN

There!

MRS. ROBINSON

What?

BEN

Your husband! Mrs. Robinson! There's something we could have a conversation about.

MRS. ROBINSON

Him?

BEN

I mean everything. I don't know anything about how you - how you work this. I don't know how you get out of the house at night. I don't know the risk involved.

MRS. ROBINSON

There isn't any.

BEN

There's no risk?

She shakes her head.

BEN

How do you get out of the house?

MRS. ROBINSON

I walk out.

BEN

You walk right out the door.

She nods.

BEN

What do you say to him?

MRS. ROBINSON

He's asleep.

BEN

Always?

MRS. ROBINSON

Benjamin, this isn't a very interesting topic.

BEN

Please. Now tell me. How do you know he won't wake up sometime and follow you.

MRS. ROBINSON

Because he takes sleeping pills. He takes three sleeping pills every night at ten o'clock.

BEN

But what about the noise from the car. What if -

MRS. ROBINSON

The driveway's on my side of the house.

BEN

(smiling)

We're talking.

MRS. ROBINSON

What?

BEN

We're talking, Mrs. Robinson. We're talking.

MRS. ROBINSON

Calm down, Benjamin.

BEN

Now let's keep going here.

MRS. ROBINSON

Can I undress and talk at the same time?

BEN

Right.

MRS. ROBINSON

Thank you.

BEN

Now. You say the driveway's on your side of the house. So I guess you don't sleep in the same room.

MRS. ROBINSON

We don't.

BEN

So you don't - I mean I don't like to seem like I'm prying but I guess you don't sleep together or anything.

MRS. ROBINSON

No we don't.

BEN

Well how long has this been going on.

MRS. ROBINSON

(looking at the ceiling for a moment)

About five years.

BEN

Oh no. Are you kidding me?

MRS. ROBINSON

No.

BEN

You have not slept with your husband for five years?

MRS. ROBINSON

Now and then. He gets drunk a few times a year.

BEN

How many times a year.

MRS. ROBINSON

On New Year's Eve. Sometimes on his birthday.

BEN

Man, is this interesting.

MRS. ROBINSON

Is it?

BEN

So you don't love him. You
wouldn't say you -

MRS. ROBINSON

We've talked enough, Benjamin.

BEN

Wait a minute. So you wouldn't
say you loved him.

MRS. ROBINSON

Not exactly.

BEN

But you don't hate him.

MRS. ROBINSON

No, Benjamin. I don't hate him.
Unhook my blouse.

BEN

(unhooking her blouse)

Well how do you feel about him,
then?

MRS. ROBINSON

I don't.

BEN

Well that's kind of a bad
situation then, isn't it?

MRS. ROBINSON

Is it?

BEN

I mean it doesn't sound like it
could be much worse. If you
hated him at least you'd hate
him.

She nods and takes off her blouse.

BEN

Well you loved him once, I
assume. When you first knew
him.

MRS. ROBINSON

No.

BEN

What?

MRS. ROBINSON
I never did, Benjamin. Now
let's -

BEN
Well, wait a minute. You married
him.

She nods.

BEN
Why did you do that?

MRS. ROBINSON
(taking off her
stockings)
See if you can guess.

BEN
Well I can't.

MRS. ROBINSON
Think real hard, Benjamin.

BEN
I can't see why you did, unless
...you didn't have to marry him
or anything, did you?

MRS. ROBINSON
Don't tell Elaine.

BEN
Oh no. You had to marry him
because you got pregnant?

MRS. ROBINSON
Are you shocked?

BEN
Well I never thought of you and
Mr. Robinson as the kind of
people who...

MRS. ROBINSON
All right. Now let's get to bed.

BEN
Wait a minute. Wait a minute.
So how did it happen?

MRS. ROBINSON
What?

BEN
I mean do you feel like telling
me what were the circumstances?

MRS. ROBINSON
Not particularly.

BEN

Was he a law student at the time?

She nods.

BEN

And you were a student also.

MRS. ROBINSON

Yes.

BEN

At college.

MRS. ROBINSON

Yes.

BEN

What was your major?

MRS. ROBINSON

Why are you asking me all this?

BEN

Because I'm interested, Mrs. Robinson.
Now what was your major subject
at college?

MRS. ROBINSON

Art.

BEN

Art?

She nods.

BEN

But I thought you - I guess you
kind of lost interest in it over
the years then.

MRS. ROBINSON

Kind of.

BEN

Well how did it happen?

MRS. ROBINSON

How do you think.

BEN

I mean did he take you up to
his room with him? Did you go
to a hotel?

MRS. ROBINSON

Benjamin, what does it possibly
matter?

BEN

I'm curious.

MRS. ROBINSON
We'd go to his car.

BEN
Oh no. In the car you did it?

MRS. ROBINSON
I don't think we were the first.

Ben thinks for a moment.

BEN
What kind of car was it?

MRS. ROBINSON
What?

BEN
Do you remember the make of the car?

MRS. ROBINSON
Oh my God.

BEN
Really. I want to know.

MRS. ROBINSON
It was a Ford, Benjamin.

BEN
(jumping up)
A Ford! A Ford! Goddamnit, a Ford! That's great!

MRS. ROBINSON
That's enough.

BEN
So old Elaine Robinson got started in a Ford.

There is a pause.

MRS. ROBINSON
Don't talk about Elaine.

BEN
Don't talk about Elaine?

MRS. ROBINSON
No.

BEN
Why not?

MRS. ROBINSON
Because I don't want you to.

She walks to the bed.

BEN

Well why don't you?

She pulls the bedspread down. Ben begins to remove his jacket.

BEN

I wish you'd tell me.

MRS. ROBINSON

There's nothing to tell.

BEN

Well why is she a big taboo subject all of a sudden?

Mrs. Robinson uncovers one of the pillows.

BEN

Well - I guess I'll have to ask her out on a date and find out what's --

MRS. ROBINSON

Benjamin, don't you ever take that girl out.

Ben looks at her.

MRS. ROBINSON

Do you understand that?

BEN

Well look. I have no intention of taking her out.

MRS. ROBINSON

Good.

BEN

I was just kidding around.

MRS. ROBINSON

Good.

BEN

But why shouldn't I?

MRS. ROBINSON

I have my reasons.

BEN

Then let's hear them.

MRS. ROBINSON

No.

BEN

Let's hear your reasons, Mrs.

Robinson. Because I think I know what they are.

She pulls the covers down.

BEN

I'm not good enough for her to associate with, am I? I'm not good enough to even talk about her, am I?

MRS. ROBINSON

Let's drop it.

BEN

We're not dropping it. Now that's the reason, isn't it? I'm a dirty degenerate, aren't I? I'm not fit to -

MRS. ROBINSON

Benjamin?

BEN

I'm good enough for you but I'm too slimy to associate with your daughter. That's it, isn't it? ISN'T IT?

MRS. ROBINSON

Yes.

BEN

You go to hell. You go straight to hell, Mrs. Robinson. Do you think I'm proud of myself? Do you think I'm proud of this?

MRS. ROBINSON

I wouldn't know.

BEN

Well, I'm not.

MRS. ROBINSON

You're not.

BEN

No sir. I am not proud that I spend my time with a broken-down alcoholic!

MRS. ROBINSON

I see.

BEN

And if you think I come here for any reason besides pure boredom, then you're all wrong.

She nods.

BEN

Because - Mrs. Robinson this is the sickest, most perverted thing that ever happened to me. And you do what you want but I'm getting the hell out.

MRS. ROBINSON

Are you?

BEN

You're goddamn right I am.

He starts putting on his shirt. She sits on the edge of the bed and watches him.

MRS. ROBINSON

That's how you feel about me.

He nods.

MRS. ROBINSON

That I'm a sick and disgusting person.

BEN

Now don't start this.

MRS. ROBINSON

What?

BEN

Don't start acting hurt.

MRS. ROBINSON

Don't you expect me to be a little hurt?

BEN

Mrs. Robinson, you stand there and tell me I'm not good enough for your daughter.

MRS. ROBINSON

Did I say that?

BEN

Of course you did.

She shakes her head.

MRS. ROBINSON

Benjamin, I want to apologize to you if that's the impression you got.

BEN

Well two minutes ago you told me I wasn't good enough for your daughter. Now you say

you're sorry I got that
impression.

MRS. ROBINSON
I didn't mean it. I don't think
you'd be right for each other.
But I would never say you
weren't as good a person as
she is.

BEN
You wouldn't.

MRS. ROBINSON
Of course I wouldn't.

Mrs. Robinson walks to the closet.

BEN
What are you doing?

MRS. ROBINSON
Well it's pretty obvious you
don't want me around any more.

BEN
Well look - I was kind of upset
there. I'm sorry I said those
things.

MRS. ROBINSON
If that's how you feel -

BEN
But it's not.

MRS. ROBINSON
(smiling at him)
That's all right. I think I
can understand why I'm disgusting
to you.

BEN
Oh no. Look - I like you. I
wouldn't keep coming here if
I didn't like you.

MRS. ROBINSON
But if it's sickening for you -

BEN
It's not! I enjoy it! I look
forward to it. It's the one
thing I have to look forward
to.

MRS. ROBINSON
You don't have to say that.

BEN
Well I wouldn't. I would never

say it if it wasn't true.

MRS. ROBINSON
May I stay then?

BEN
Yes. Please. I want you to.

MRS. ROBINSON
Thank you.

BEN
Well don't thank me, because I
want you to.

There is a long pause.

MRS. ROBINSON
But you won't ever take out
Elaine, will you? I want you
to promise me that.

There is another long pause.

BEN
Look. Why the hell did you
bring this up. It never
occured to me to take her out.

MRS. ROBINSON
Then give me your word you won't.

BEN
This is absurd.

MRS. ROBINSON
Promise me, Benjamin.

BEN
All right, for christ's sake.
I promise I will never take
out Elaine Robinson.

MRS. ROBINSON
Thank you.
(pause)
Benjamin -

BEN
Let's not talk about it. Let's
not talk at all.

At opposite sides of the room, without looking at each
other, they begin to take off their clothes.

FADE OUT

FADE IN

Ben sits at the table, eating his breakfast and looking at the back of a cereal box. Mr. and Mrs. Braddock are there.

MR. BRADDOCK

Elaine's back from school. I think it might be a nice gesture if you asked her out.

Benjamin looks at his father for a moment, then continues eating and reading.

CUT TO:

93 INT. BEN'S ROOM - DAY

Ben is lying on his bed. Mrs. Braddock stands in the doorway.

MRS. BRADDOCK

Don't you think that she's a terribly attractive girl? Because I think she's one of the prettiest girls I've ever seen.

Ben gives a small whimper.

CUT TO:

94 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

Ben is lying face down on his raft in the middle of the Braddock pool. The sun shines down. His diving mask is on over his eyes. His face is in the water, looking down at the bottom of the pool. Mr. and Mrs. Braddock, in their bathing suits, are in the pool, paddling around Ben. During the entire conversation they continue to swim around and around the raft, trying to talk and keep their heads above the surface.

MRS. BRADDOCK

It's pretty embarrassing. I really don't know what to tell Mr. Robinson. It's awkward and strained for me every time he suggests that you call up Elaine.

BEN

Next time he suggests it, I'll tell him I have no intention of ever calling her up in my life.

MR. BRADDOCK

I guess she's not good enough for you, is that it?

BEN

Look - Elaine Robinson and I

do not get along.

MR. BRADDOCK

How do you know? You haven't seen her since high school. I guess your evenings, whatever you do with them, are just too valuable.

BEN

That has nothing to do with it -

MR. BRADDOCK

I guess I'll just tell Mr. Robinson that you're just too busy every evening - doing God knows what -

MRS. BRADDOCK

Don't go on like this. Now if Benjamin absolutely refuses to take her out -

BEN

I do.

MRS. BRADDOCK

- then I'll simply invite all the Robinsons' over for dinner on Thursday.

95 SHOT - BEN

He slides off the raft and goes underwater.

96 SHOT - BEN UNDERWATER

His hair streaming up, his eyes open.

CUT TO:

97 INT. SPECIAL SET BRADDOCK DINING ROOM - NIGHT

The dining room is one tenth its normal size. At a table for two are seated, jammed in against each other, the three Robinsons and the three Braddocks. Elaine's back is to us. Ben is at the other end of the table, facing us. The Robinsons and Braddocks sit along the sides. Mrs. Robinson is next to Ben, everyone is eating, looking down at their places. After a few moments Ben throws his head back and starts to scream. As he continues to scream, everyone looks at him except Mrs. Robinson who continues to eat calmly without looking up.

CUT TO:

98 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

Ben surfaces and pulls himself up on the side of the pool.

BEN

I'll go call Elaine now.

Mr. and Mrs. Braddock cling exhausted to the raft and try to smile at each other.

SOUND: Ding dong of the Robinson door chimes.

CUT TO:

99 EXT. & INT. ROBINSON FRONT DOOR, HALL AND SUNROOM - NIGHT

The door opens. Mr. Robinson stands there with a huge smile.

MR. ROBINSON

Well, Braddock - it's about time you got around to this. Come on in. I'm afraid the young lady isn't quite ready yet -

Mr. Robinson turns toward the sunroom. Mrs. Robinson is sitting there.

BEN

Hello.

MR. ROBINSON

What would you say to a short one? Bourbon still your drink?

BEN

Yes.

Mr. Robinson hands him drink.

MR. ROBINSON

I'll see if she's ready.

Mr. Robinson exits.

100 SHOT - BEN AND MRS. ROBINSON

NOTE Following dialogue played simultaneously

BEN

Now listen -- this was not my idea. It was my father's idea. Hey -- there she is. Miss America -- that's who it is. It's definitely Miss America.

MR. ROBINSON'S VOICE

MRS. ROBINSON

Benjamin -- I thought I made myself perfectly clear about Daddy - this. can you fix this?

ELAINE'S VOICE

The clasp is broken I think.

BEN

(whispering urgently)
Look, we'll go out to dinner and have a drink and I'll bring her back. Because it was either that or a dinner

MR. ROBINSON'S VOICE

I'll do it - I'll do it.

ELAINE'S VOICE

Is Ben here?

party for the two families.
And I'm afraid I couldn't
quite handle that, if you
don't mind. I have no
intention of ever taking your
precious daughter out again
in her life. So don't get
upset about it.

MR. ROBINSON'S VOICE
He's in the living room having
a chat with your mother.

MRS. ROBINSON
But I am. I'm extremely upset
about it, Benjamin.

Mr. Robinson and ELAINE enter.

ELAINE
Hello.

BEN
Hello.

101 CLOSEUP - MRS. ROBINSON

MR. ROBINSON'S VOICE
Well - I want you to keep your
wits about you tonight. You never
know what tricks Ben picked up
back there in the East.

LAP DISSOLVE TO:

102 EXT. FREEWAY - NIGHT

SHOT - BEN AND ELAINE in Ben's car. From the back. Ben
leans forward slightly, pushing the car recklessly in
and out of the traffic. Ben is wearing dark glasses.

ELAINE
You're living at home now. Is
that right?

BEN
Yes.

ELAINE
Do you know what you're going
to do?

BEN
No.

ELAINE
Are you going to graduate school?

BEN
No.

He leans on the HORN. The car directly ahead of him
does not move to the right. Ben jerks his car over to the
right, swerves around the car ahead, jamming his horn
down, and swerves back into the outside lane, giving the

driver of the other car an angry look as he passes him.
Elaine holds on to the dashboard to keep her balance.

ELAINE
Do you always drive like this?

BEN
Yes.

CUT TO:

103 INT. RESTAURANT - NIGHT

A drab, almost deserted room with formally dressed WAITERS.
Ben and Elaine are seated at a table.

BEN
Do you want some dinner?

ELAINE
I'd love some.

A waiter moves forward toward them.

BEN
Bring a menu.

WAITER #2
Dinner for two, sir?

BEN
No. Just for her.

The waiter moves away.

ELAINE
Aren't you eating?

BEN
No.

ELAINE
Why not?

BEN
If it's all right with you,
I'm not hungry.

The waiter returns with a menu.

ELAINE
I've changed my mind. Thank
you.

CUT TO:

104 EXT. SUNSET STRIP - NIGHT - SHOTS

Ben and Elaine walking on the strip.

105 EXT. STRIP JOINT - NIGHT

Ben pushes through the people crowded in around the entrance. Without turning around, he waits for Elaine who has difficulty following him. As she gets to him, he starts forward again. He starts up the stairs. Elaine is just behind him.

CUT TO:

106 INT. STRIP JOINT - NIGHT

Seedy, ugly, three quarters filled. A tuxedoed HOOD leads them through the tables to a table directly under the stage on which a STRIPPER is in the process of removing her dress. There is one chair facing the stage, the other with its back to and up against the stage. Ben sits down in the chair facing the stage. Elaine stands for a moment, unsure.

BEN

Sit down.

Elaine sits in the chair with her back to the stage. She folds her hands on the table and looks down at them. Ben takes a pair of dark glasses out of his pocket and puts them on. The two chairs are slightly angled toward each other so that Ben can look up at the stage without looking directly at Elaine.

BEN

Why don't you watch the show?

The stripper is reflected in Ben's glasses.

ELAINE

Benjamin - do you dislike me for some reason?

BEN

No - why should I?

ELAINE

I don't know.

107 SHOT - ACROSS BEN - THE STRIPPER

She is down to a tasseled bra and g-string. She is twirling the tassels.

BEN

You're missing a great effect here.

Elaine turns around, looks at the stripper and turns back.

BEN

How do you like that?

Elaine doesn't answer.

BEN

Could you do it?

ELAINE

No.

The stripper sees Elaine look. The stripper smiles toward Ben and walks toward his table, twirling the tassels as she walks. Ben smiles as he watches her approaching.

The stripper moves directly behind Elaine's chair. The spotlight from the back of the house falls into Elaine's face. As it does, Elaine puts her hand up to shield her eyes.

The stripper slides a finger into her mouth, wets it and holds it up in the air. The music stops and a DRUM ROLL starts. The stripper bends over Elaine's head and begins swinging the tassels so that they rotate in front of Elaine's face.

108 SHOT - BEN

He leans forward slightly to watch the action. The swinging tassels are reflected in his glasses.

The DRUM ROLL gets louder and faster. The tassels swing more frantically.

109 SHOT - ELAINE

She pulls her hand down from in front of her eyes.

110 SHOT - BEN

With Elaine's face reflected in his glasses.

111 SHOT - ELAINE

Through Ben's glasses. Elaine's face seen darkly but fully for the first time. The tassels swing in front of it. Tears start out of her eyes.

112 SHOT - BEN

He reaches up to remove the glasses.

113 SHOT - ELAINE

As the glasses come off and her face is seen in the harsh spill from the spotlight. The tears are running down her face. Only her eyes are crying as she looks straight at Ben.

114 SHOT - BEN

With his glasses off, he watches her. He reaches forward and puts his hand in the way of the tassels.

STRIPPER

Hey!

Some of the customers start to boo. Ben rises, takes Elaine's arm and leads her toward the exit.

CUT TO:

115 EXT. STRIP JOINT - NIGHT

The entrance to the strip joint. Elaine runs to the bottom of the steps. The Sunset Strip sidewalk outside is crowded with people moving back and forth. Ben follows her. She pushes through the crowd on the sidewalk. Ben catches her and holds her arm.

BEN

Elaine - I'm sorry.

Elaine leans against the side of the building and pulls her arm away.

ELAINE

Will you take me home now?

BEN

I'm sorry I took you in there.

ELAINE

I think I'd better go home now please.

BEN

But, Elaine -

ELAINE

Where is the car?

BEN

I just want to tell you something.

Ben, facing her, keeps moving from side to side, trying to get her to look at him. She keeps looking away.

ELAINE

I want to go home.

BEN

But could I just tell you this one thing?

ELAINE

What?

BEN

This whole idea - this date and everything. It was my parents' idea. They forced me into it.

ELAINE

Oh - that's very nice of you to tell me.

BEN

No. What I mean is - that's
why I've been acting this way.
I'm not like this. I hate
myself like this.

She starts to cry. People on the sidewalk are looking at
them. She turns away from them. Ben moves away from
them. Ben moves around in front of her.

BEN

Listen - could you stop crying,
please?

ELAINE

No, I couldn't.

BEN

But could you try?

ELAINE

No.

She brings both hands up to her face. Ben looks at her
for a few moments in agony. Then, very determined, he
takes her wrists in his hands and pulls them away from
her face. She looks up startled. She starts to give a
little cry but before she can he is kissing her. She closes
her eyes.

He brings his fists, containing her hands, up to the side
of her face. He opens his hands against her face, freeing
her hands. Her hands move slowly to his wrists and hang
on. After a while she pulls away, turning her head slightly
to one side.

BEN

Elaine -

He starts to pull her head back.

ELAINE

Not here. Not here.

DISSOLVE TO:

116 EXT. DRIVE IN RESTAURANT - NIGHT

Ben and Elaine are sitting in the car in a drive-in
restaurant. There are trays hooked onto windows along
side of both of them. They are eating and drinking
furiously.

BEN

I've had this feeling - ever
since I've graduated - this -
kind of compulsion that I have
to be rude all the time. Do
you know what I mean?

ELAINE

Yes, I do.

He looks at her.

BEN

It's like I've been playing
some kind of - game - but the
rules don't make any sense to
me -

She is watching him carefully.

BEN

- they're being made up by all
the wrong people - no - I mean
no one makes them up, they seem
to have made themselves up.

A car with a COUPLE OF TEENAGERS has driven up in the
slot on their right. Its RADIO is tuned into a rock
and roll station and it is playing LOUDLY. Ben leans
across Elaine and speaks through the window to the
kid behind the wheel.

BEN

Say - I wonder if I could request
you to turn that down a little?

The kid turns the radio up. Ben and Elaine roll their
windows up.

117 SERIES OF SHOTS

From outside of car. Ben is talking with great animation
- Elaine is watching him. They are both eating as Ben
talks, telling Elaine a story. Their windows are rolled
up.

SOUNDS: Cars GUNNING their ENGINES; horns HONKING;
radios PLAYING; waitresses YELLING orders; customers
YELLING at waitresses; kids LAUGHING and TALKING from
car to car; MOTORCYCLES driving in and out, TRAFFIC.

CUT TO:

118 EXT. ROBINSON HOUSE - NIGHT

The car coasts silently to a stop in front of the Robinson
house. The RADIO plays QUIETLY. Ben turns it OFF. They
sit there for a long time without saying anything, Ben's
hand touching her shoulder. It is very quiet.

ELAINE

Well - maybe I'd better go in.

He nods. They continue to sit there for another long
moment.

ELAINE

Would you like to come in? I

could make some coffee.

BEN

No, I mean - I wouldn't want to wake anyone up.

ELAINE

We won't. Let's go inside.

BEN

Wait a minute.

ELAINE

Is anything wrong?

BEN

No - I was just thinking - look - it's still early - we could do something - go somewhere else.

ELAINE

All right.

He starts the car immediately and drives away from the house.

119 INT. BEN'S CAR - NIGHT

Ben is driving.

ELAINE

Where we going?

BEN

I'm trying to think of where there's a place to have a drink around here.

ELAINE

Isn't there one in the Taft Hotel?

There is a SQUEAL of TIRES as Ben almost drives off the road.

ELAINE

What is the matter?

BEN

Nothing. I'm just wondering if they have a bar or not. I mean let's go see. Let's go see if they do or not.

120 INT. TAFT HOTEL LOBBY - NIGHT

Ben and Elaine enter the lobby and stand just inside the door. They start in a few steps.

BEN

Listen, Elaine - it seems to me
that there isn't a bar in here.
I mean - as far as I know.

ELAINE
Of course there is. Look -
The Veranda Room - right there.

ONE of the CAR PARKERS passes them on his way out.

CAR PARKER
Good evening.

CAMERS BEGINS TO PULL UP AND AWAY. A BELLBOY passes
them.

BELLBOY
Hello, how are you, sir?

The room clerk smiles at them.

ROOM CLERK
Good evening, Mr. Gladstone.

Ben and Elaine stop a few feet into the center of the
lobby. The CAMERA PULLS BACK to a HIGH OVERHEAD SHOT
revealing many people moving back and forth in the
lobby, passing Ben and Elaine.

VOICE #1
Hello again.

VOICE #2
Hi, Mr. Gladstone. How are you
this evening?

ELAINE
Benjamin -

BEN
Let's get out of here, Elaine.
Let's go somewhere else.

ELAINE
Benjamin - do they know you?

BEN
Of course not.

VOICE #3
Good evening, sir.

VOICE #4
Mr. Gladstone - how are you?

He moves her toward the door.

BEN
Come on, Elaine. We're leaving.

CUT TO:

121

EXT. TAFT HOTEL

Ben brings Elaine through the door to the porch.

ELAINE

Ben - what's happening? Who
is Mr. Gladstone?

BEN

I don't know. They must think
I look like this guy Gladstone.

PAN WITH THEM as they start down the steps. Coming up
the steps toward them is Miss DeWitte, on the arm of
another ELDERLY LADY.

MISS DeWITTE

Hello, Mr. Brannif.

SOUND: Car STARTING noisily.

122

EXT. TAFT HOTEL DRIVEWAY - NIGHT

Ben and Elaine in his car. He takes his hand off
the ignition, jams on the accelerator and drives the car
speedily for twenty-one feet and jams on the brakes. He
turns off the ignition and the lights. He puts his
head down on the steering wheel. He lifts his head.

BEN

Elaine - I like you. I like you
so much. Do you believe that?

She nods.

BEN

Do you?

ELAINE

Yes.

BEN

You're the first - you're the
first thing for so long that
I've liked. The first person
I could stand to be with.

She takes his hand.

BEN

I mean my whole life is such a
waste. It's just nothing. I'm
sorry. I'll take you home now.

He turns the key in the ignition and starts the car.

ELAINE

Benjamin - are having an
affair with someone?

He freezes with his hand still on the key.

ELAINE

I'm sorry.

He turns off the engine.

ELAINE

I'm sorry. That is not my business.

BEN

It just happened. It was just this thing that happened along with everything else. Can you understand that?

She nods.

ELAINE

Was she married or something?

BEN

Yes.

ELAINE

With a family?

BEN

Yes. She had a husband and a son.

ELAINE

Did they ever find out?

BEN

No.

ELAINE

And it's all over now.

BEN

Yes.

ELAINE

I'm glad.

He starts the car and drives out.

123

EXT. ROBINSON HOUSE - NIGHT - SHOT - BEN AND ELAINE IN BEN'S CAR

BEN

Can we do something tomorrow?

ELAINE

All right.

BEN

During the day? We'll go for a drive or something.

ELAINE

Okay.

BEN

You sure you really want to?

ELAINE

Yes.

BEN

Because I wouldn't want you to do it unless you really wanted to!

ELAINE

I do.

BEN

You do?

ELAINE

Benjamin - I really do.

DISSOLVE TO:

124 EXT. STREET NO. 1 - NEAR ROBINSON HOUSE - DAY
SHOT - INT. BEN'S CAR - BEN DRIVING

It is raining. On the seat beside Ben is a package. From the way it is wrapped, we can tell it is a gift. Ben's right hand is on it as he drives. The radio is playing. Past Ben and through the windshield as the Robinson house comes closer and closer. The front door of the Robinson house opens and Mrs. Robinson comes out, dressed in a housecoat, and, in four or five fast steps, reaches the car, opens the door on the passengers side and climbs in. Ben moves the package over into his lap.

MRS. ROBINSON

Drive down the block.

BEN

Mrs. Robinson - I have a date with Elaine. We're going for a drive.

MRS. ROBINSON

(looking at him
for the first time)

Do exactly what I say.

Ben starts the car forward down the driveway.

125 ANOTHER ANGLE - BEN AND MRS. ROBINSON

As they drive.

BEN

Now it seems to me -

MRS. ROBINSON

Listen to me very carefully,
Benjamin. You are not to see
Elaine again. Ever. Those
are my orders. Is that clear?

Ben stops the car in front of a house halfway down
the block.

BEN

Mrs. Robinson -

MRS. ROBINSON

I can makes things quite unpleasant.

BEN

How?

MRS. ROBINSON

In order to keep Elaine away
from you - I am prepared to
tell her everything.

BEN

I don't believe you.

MRS. ROBINSON

Then you'd better start believing me.

BEN

Mrs. Robinson, don't wreck it. I'm
asking you please not to wreck it.

MRS. ROBINSON

Go home now.

BEN

I just don't believe you would do that.

Mrs. Robinson looks at him for a moment.

MRS. ROBINSON

Try me.

There is a pause while Ben looks at her expression. Then
he grabs the keys out of the ignition, opens the door on
his side and jumps out of the car, carrying the package.

TRACK WITH BEN as he runs up the street and up the drive-
way toward the Robinson house. Ben gets to the front
door.

BEN

(as he goes through
the door)

Elaine!

BEN
Elaine?

ELAINE'S VOICE
Benjamin?

BEN
I'm coming up.

ELAINE'S VOICE
I'm not dressed yet.

Ben runs up the stairs. He still carries the package.
Ben gets to the top just as Elaine comes out of the door
to her bedroom. She is wearing a skirt and slip and
carrying one shoe.

ELAINE
Benjamin - I said I wasn't dressed -

Ben pushes her back into her room.

127 INT. ELAINE'S ROOM - DAY

ELAINE
What's the matter?

BEN
You've got to go over the back
fence and I'll meet you on the
corner.

ELAINE
Benjamin - what's happening?

BEN
Hurry up. Put your shoes on.

Ben turns and looks.

128 SHOT - OVER BEN'S SHOULDER

Mrs. Robinson is just entering the house.

BEN
NO.

He turns around.

129 NEW ANGLE

Elaine is standing in the doorway watching him. She
still holds the shoe in her hand.

BEN
Why aren't you ready?

ELAINE
Because I want to know what's
happening.

SOUND of Mrs. Robinson's FOOTSTEPS in the hall below.

BEN

There isn't time!

130 INT. ELAINE'S ROOM - DAY

Ben pulls Elaine around behind the open door. They stand in the angle formed by the door and the wall as though they are hiding from someone. Mrs. Robinson's FOOTSTEPS can be heard coming up the stairs.

BEN

Elaine - I have to tell you something.

He holds her against the wall in the corner.

ELAINE

What is it?

BEN

That woman -

ELAINE

What?

BEN

That woman. The older woman.

ELAINE

You mean the one who -

BEN

Yes. The married woman - it wasn't just some woman -

Mrs. Robinson's FOOTSTEPS can be heard coming down the hall.

ELAINE

What are you telling me?

The FOOTSTEPS stop.

131 ANGLE - CLOSE ON ELAINE

Back in the corner. Mrs. Robinson's face appears in the crack in the door at Elaine's shoulder. Elaine looks from Ben's face to the crack through which she can see her mother's eyes staring.

ELAINE

Please - will somebody tell me -

She looks back at Ben, then back at her mother's face again. Mrs. Robinson's eyes watch her through the crack in the door. Elaine looks away.

ELAINE

Oh - no.

Ben backs up.

BEN

Elaine -

ELAINE

Oh my God -

Moving along the wall as though to keep as far from Ben as possible, Elaine moves away from the door.

BEN

Please.

Elaine walks a few steps toward the other side of the room then turns back toward Ben. The tears are starting out of her eyes.

BEN

No - don't cry -

ELAINE

GET OUT!

BEN

Don't cry.

(holds the package
out to her)

ELAINE

Get out of here.

She moves toward him as though to hit him. He backs into the hall. Elaine SLAMS the door shut.

ELAINE

(holding the door)

Get out!

132 INT. ROBINSON HALL - DAY

Mrs. Robinson stands at the end of it, looking at Ben.

MRS. ROBINSON

(calmly)

Goodbye, Benjamin.

133 SHOT - BENJAMIN

He looks at her in horror. He starts to back down the hall toward the stairs, holding the package against his chest.

134 INT. SPECIAL SET - ROBINSON HALL - DAY - SHOT - PULLING
BACK FROM MRS. ROBINSON

She is standing there, perfectly calm. She gets further and further away as though it is a very long hall in a very bad dream.

FADE OUT

FADE IN

135 INT. BEN'S ROOM - NIGHT

Ben sits cross-legged on his bed in the dark, his back against the fishtank, smoking.

DISSOLVE THROUGH TO:

136 EXT. ROBINSON HOUSE - DAY

Ben drives by in his car. He looks at the house.

DISSOLVE TO:

137 INT. BEN'S ROOM - DAY

Ben dressed differently, stands by the window overlooking the backyard. Over his shoulder, we can see Mr. Braddock down by the pool, dressed in a sweater, cleaning the pool with a long-handled scoop. Mr. Braddock looks up at Ben's window. Ben moves aside.

DISSOLVE TO:

138 EXT. ROBINSON HOUSE - DAY

Ben is standing behind a tree watching the Robinson house. In the driveway of the Robinson house, Elaine is getting into the Robinson car. Mr. Robinson is putting Elaine's luggage into the car. Mrs. Robinson stands at the door. Mr. Robinson gets into the car and starts it. The car drives down the driveway and down the street.

DISSOLVE TO:

139 INT. BEN'S ROOM - NIGHT

Ben, dressed differently again, sits in a chair by his desk. He is writing. On the piece of paper is written: DEAR ELAINE, ELAINE, ELAINE, ELAINE, and her name several dozen times. He stops and looks up.

DISSOLVE TO:

140 INT. BRADDOCK KITCHEN - DAY

It is early morning. We see a swinging door pushed open to reveal: Mr. Braddock, dressed in a bathrobe, standing at the kitchen counter by the window through which we can see an orange tree. Mr. Braddock is pouring orange juice from a MINUTE MAID container. Ben stands inside door.

MR. BRADDOCK

Say that again.

BEN

I'm going to marry Elaine Robinson.

MR. BRADDOCK STARTS TO SMILE.

MR. BRADDOCK

Well - well - well -

He almost giggles as he crosses to Ben and takes his hand to shake it. Mrs. Braddock appears in the doorway. Ben is shaking his father's hand.

MRS. BRADDOCK

What's happening?

MR. BRADDOCK

Ben says he and Elaine are getting married.

MRS. BRADDOCK

I don't believe it.

MR. BRADDOCK

That what he says. Right?

BEN

I'm going up to Berkeley today.

MRS. BRADDOCK

Oh, Ben - this is so - exciting -

MR. BRADDOCK

Come on, let's call the Robinsons. We've got something to celebrate.

BEN

No. I think you'll want to wait on that.

MRS. BRADDOCK

They don't know?

BEN

No - they don't.

MRS. BRADDOCK

Well - when did you decide all this?

BEN

About an hour ago.

MR. BRADDOCK

Wait a minute. You talked to Elaine this morning?

BEN

No. She doesn't know about it.

MR. BRADDOCK

She doesn't know that you're coming up to Berkeley?

BEN
No. Actually - she doesn't
know about us getting married
yet.

MRS. BRADDOCK
When did you two talk this over?

BEN
We haven't.

MR. BRADDOCK
Ben - this whole idea sounds
pretty half-baked.

BEN
No - it's not. It's completely
baked. It's a decision I've made.

MRS. BRADDOCK
But what makes you think she
wants to marry you?

Ben picks up his suitcase, walks to the door and turns.

BEN
She doesn't. To be perfectly
honest, she doesn't like me.

DISSOLVE TO:

141 EXT. ROAD NO 1 TO BERKELEY - DAY

Ben driving his car (left to right)

BEN'S VOICE
(over)
Dear Elaine - I am now visiting
Berkeley, after growing somewhat
weary of family life. I have been
meaning to stop by and pay my
respects but am not entirely certain
just how you feel about seeing me
after the incident involving myself
and your mother. It was certainly
a serious mistake on my part but
not serious enough. I hope --

The last part runs down like a record on an old gramophone.

CUT TO:

142 EXT. ROAD NO. 2 - TO BERKELEY - DAY

Ben driving his car (left to right)

BEN'S VOICE
(over)
Mr. and Mrs. G. L. Robinson take
great pleasure in announcing the
wedding of their daughter...

It runs down.

CUT TO:

143 EXT. GAS STATION - DAY

Ben's car is being gassed up. It is a huge gas station with dozens of pumps and many neon lights. Ben runs to a series of vending machines. He pushes quarters into them, receiving cigarettes, a sandwich, an apple, a cup of coffee. Balancing them all carefully, he runs back to the car, climbs in, puts his purchases on top of the dashboard, hands the attendant a bill and drives off.

CUT TO:

144 EXT. ROAD NO. 3 TO BERKELEY - DAY

Ben driving (left to right) and eating.

BEN'S VOICE

(over)

Honey - I'm home.

ELAINE'S VOICE

(over)

Hi - Sweetheart.

BEN'S VOICE

(over)

Where are the kids?

ELAINE'S VOICE

(over)

Oh, they're having a wonderful time - spending the day at Mother's - she's teaching them to...

It runs down.

145 EXT. ROAD NO. 4 TO BERKELEY - DAY

Ben driving (left to right)

BEN'S VOICE

(over)

Dear Mom and Dad. You may have wondered why Elaine and I haven't written in such a long time, but the postal system here in Greenland isn't the most efficient. Life among these wonderful natives...

It runs down.

CUT TO:

146 EXT. ROAD NO. 5 TO BERKELEY - DAY

Ben driving (left to right)

MAN'S VOICE

(over)

Do you, Benjamin Braddock take
this woman, Mrs. Robinson, for
your Mother-in-law, to love,
cherish and...

It runs down.

CUT TO:

147 EXT. TOLL BOOTH ON THE OAKLAND BRIDGE - DAY

Ben barely stops as he hands the change out the window of
the low-slung sports car and up to the toll taker.

CUT TO:

148 EXT. OAKLAND BRIDGE - DAY

Ben driving over bridge (left to right)

MRS. ROBINSON'S VOICE

(over)

Benjamin - you and Elaine have
made such a wonderful marriage.
I often laugh when I remember
those nights at the Taft.

BEN'S VOICE

(over)

Yes - how long ago that all
seems.

MRS. ROBINSON'S VOICE

(over; chuckling)

I'll never forget how peeved I
was when I first...

It runs down...

PAN THE CAR past us and HOLD ON it as it disappears in
the distance.

DISSOLVE TO:

149 INT. WENDELL HALL RECEPTION AREA - DUSK

CLOSE ON BEN as he comes through the door. MOVE WITH
HIM as he wanders around the the commons room which is filled
with STUDENTS. Girls SINGING, couples necking; a MAN
with a heavy knapsack. Ben walks to a LADY RECEPTIONIST
NO. 1, who sits at a reception desk.

LADY RECEPTIONIST NO. 1

May I help you?

BEN

(too loudly)

Elaine Robinson.

LADY RECEPTIONIST NO. 1

Yes?

BEN

(clearing his throat)

Elaine Robinson. Does she live here?

The Receptionist runs her pencil along a list of names under the glass top of her desk. She finds it.

LADY RECEPTIONIST NO. 1

Three-oh-eight. Shall I call her for you?

The Receptionist's hand moves to the receiver of a phone on the desk. Ben looks at her hand for several seconds. He takes a step backward. Her hand starts to lift the receiver. Ben moves backward, puts his hand up as though to stop her and shakes his head, speechlessly.

150 SHOT - RECEPTIONIST

Looking at Ben.

151 SHOT - BEN

Move with him as he moves past the students toward the door.

DISSOLVE THROUGH TO:

152 EXT. CAMPUS - DUSK

PAN AROUND CAMPUS in a circle, ending on a CLOSEUP OF BEN, standing in the middle of the deserted campus, looking around, lost.

DISSOLVE THROUGH TO:

153 INT. ROOMING HOUSE HALL AND STAIRS - NIGHT - BEN AND MR. McCLEERY

From the bottom of the stairway, shooting up. MR. McCLEERY is the landlord of the rooming house. They are climbing a flight of stairs, Mr. McCleery first, then Ben, carrying his suitcase.

MR. McCLEERY

You a student?

BEN

Not exactly.

Mr. McCleery stops and turns. Ben almost runs into him.

MR. McCLEERY

What's that?

BEN
I said - not exactly - no.

MR. McCLEERY
What are you then?

BEN
Well - I'm just sort of traveling
through.

Mr. McCleery takes a couple of steps up, Ben following
and stops again.

MR. McCLEERY
I like to know who's living in
my house. I like to know what
my boys are up to.

BEN
Ahhh.

Mr. McCleery just looks up at him.

BEN
I'm not up too much, actually,
I'm just visiting. I mean -
I've always wanted to see
Berkeley.

Mr. McCleery takes a couple more steps and stops again.

MR. McCLEERY
You're not one of those agitators?

BEN
What?

MR. McCLEERY
One of those outside agitators.

BEN
Oh - no sir.

MR. McCLEERY
I hate that. I won't stand for
it.

He looks at Ben searchingly, then turns and continues up
the stairs and down the hall.

CUT TO:

154 INT. ROOMING HOUSE - BEN'S ROOM - NIGHT

PAN THE ROOM in a circle, seeing a sink in one corner, a
bed, a bureau, a table, a lamp, a chair, a window that
overlooks a Berkeley street - ending in a CLOSEUP OF BEN,
standing in the middle of it, looking lost.

CUT TO:

155 EXT. WENDELL HALL - QUADRANGLE - DAWN

DAWN. The campus is empty except for Ben who, dressed carefully in his black suit, sits on a bench in the quadrangle outside of Wendell Hall.

156 EXT. WENDELL HALL QUADRANGLE - SERIES OF DISSOLVE (OR CUTS)- DAY

During which Ben remains static while the quadrangle and the area around him fill up with students; walking, talking, hurrying to class, strolling, sitting, reading, handing out petitions, etc.

157 EXT. CAMPUS BUILDING - DAY - LONG SHOT

Elaine comes out. She walks, carrying her books, in Ben's direction.

158 SHOT - ELAINE

He sees her and stiffens.

159 SHOT - ELAINE

Approaching from the distance.

160 SHOT - BEN

He stands.

161 SHOT ELAINE

As she walks, she is joined by another GIRL with whom she converses as they walk.

162 SHOT - BEN

Watching. He takes a step forward.

163 SHOT - ELAINE AND GIRL

As they approach, they are joined by a tall BOY with a beard.

164 SHOT - BEN

He starts toward them, falters, straightens himself.

165 SHOT - ELAINE, GIRL, BOY

They are getting quite near. Suddenly they are joined by THREE AFRICAN EXCHANGE STUDENTS, in tribal robes. They all greet each other and continue to walk toward us.

166 SHOT - BEN

He looks at the massed group moving toward him, horror taking over his face. He starts forward. As he passes Elaine and her friends he seems to take a deep breath and hold it.

She stops and slowly turns to look in his direction. Her companions also stop. Ben changes his direction and makes a circle to his left as though he has just changed his mind. He looks at her. He does not stop walking. He makes a slow circle around her as he speaks.

BEN

Elaine. Hey - what a surprise.
(not quite looking
at her)

Say - I thought I remembered that
you were going to school up here
- well - we'll have to get together
sometime - I'll be up here myself
for a little while.

167 SHOT - BEN'S POV

Elaine and the others staring at him.

168 SHOT - BEN

BEN

- it certainly has been nice -
I think I'm late - yes, I am -

He turns and walks away from them. They stand still watching them go. He starts to walk faster and faster. They watch him as he gets further and further away and then breaks into a run. He disappears in the distance.

SOUND: Footsteps running, a door opening and closing, footsteps running upstairs, a door opening and slamming.

CUT TO:

169 INT. ROOMING HOUSE - BEN'S ROOM - DAY

Ben leans with his back against the closed door, breathing heavily.

DISSOLVE TO:

170 EXT. VARIOUS CAMPUS LOCATIONS - DAY - SERIES OF SHOTS

Ben following and watching Elaine.

DISSOLVE TO:

171 INT. TELEGRAPH STREET RESTAURANT - DAY

Ben is sitting at a table by the window through which we can see the street. He is drinking a beer. Other tables are filled with students having animated discussions. Ben starts to pour some beer from the bottle into the glass. He stops as he sees something through the window. He leans forward.

Elaine comes out of a bookstore across the street. She crosses the street and moves to a bus stop. He stands,

fumbles in his pocket for money, puts a dollar on the table and rushes out.

172 EXT. RESTAURANT TELEGRAPH STREET - DAY

Ben comes out of the door just as Elaine gets into a bus and the doors close behind her.

The bus starts off. Ben runs after it. The bus gets to the next corner and stops for a red light. Ben catches up with it, runs to the front door and knocks on the door. The door opens and he climbs in.

173 OMITTED

174 INT. BUS NO. 1 - DAY - SHOT ELAINE

She is seated next to an OLDER LADY by the window immediately in front of the rear exit door. She keeps looking out the window, almost holding her breath as she hears:

BEN'S VOICE

(getting closer as
he moves past people
toward her)

Excuse me - I'm sorry - I
wonder if I could get by -
excuse me -

There is a pause and then, immediately behind her:

BEN'S VOICE

(cheerfully)

Well - how about this for a
coincidence.

175 NEW ANGLE

Ben's face is right behind Elaine, between her and the older lady sitting next to her. Ben is standing on the steps to the rear exit door. Elaine continues to look out the window.

BEN

(leaning in a little)

I was wondering where you were
headed.

Elaine doesn't answer. The lady sitting next to Elaine takes a look at her, turns around and looks at Ben, then looks at Elaine again.

ELAINE

I'm meeting someone.

BEN

Ah. Where?

She doesn't answer.

BEN

Where are you meeting this person?

ELAINE

At the Zoo.

BEN

The Zoo. They have a pretty good one here, do they?

ELAINE

I've never been to it.

BEN

Oh. Well, I haven't either. I might just ride out there with you.

Hold on them riding.

CUT TO:

176 EXT. ZOO - DAY

Ben and Elaine are walking along in front of one of the outside animal cages. Ben is walking a step or two behind Elaine. He is darting glances to the right and left.

BEN

Is that him over there?

ELAINE

No.

BEN

Where did he say he was going to meet you?

ELAINE

I thought he said by the monkey house.

BEN

Oh.

She stops. Ben stops.

ELAINE

Benjamin - I would like to know what you're doing here.

BEN

Here? In Berkeley?

ELAINE

Yes.

BEN

Well, I have this very pleasant room on Carter Street - and I've been getting to some classes -

ELAINE

But you're not enrolled.

BEN

No. I just sit in. They don't seem to mind. They've been very congenial about it.

She looks at him and starts to shake her head.

ELAINE

Benjamin - you're - I don't know what to say - you're --

BEN

Maybe we could get together some time and talk about it.

ELAINE

- really incredible -

BEN

Here he comes.

ELAINE

What?

BEN

I've got a real feeling that this is the fellow.

Elaine looks. A good-looking young man is striding briskly toward them. It is CARL SMITH.

CARL

(waving)

Elaine!

BEN

He certainly is a good walker.

Carl strides up to them. He takes the pipe out of his mouth and puts it in his pocket. He reaches out and takes Elaine's hands.

CARL

Am I late? I'm sorry.

BEN

We thought you said by the monkey house.

Carl frowns and looks up over Elaine's shoulder at Ben. Ben smiles.

ELAINE

This is Benjamin Braddock. Carl Smith. Benjamin rode here with me on the bus.

CARL

Glad to meet you, Ben.

Ben steps forward and grasps Carl's hand.

BEN
Great meeting you, Carl.

Carl steps back and puts an arm around Elaine's shoulder.
The three of them look at each other for a moment.

BEN
Swell seeing you. Have a good
time.

Ben turns and starts walking back the way he came. Carl and Elaine turn and go in the opposite direction. Ben stops after a few steps and walks over to one of the cages. He grips the rail with his hand and looks back at:

177 SHOT - CARL AND ELAINE

Walking away, his arm over her shoulder, his other hand gesturing with the pipe in it as he talks.

178 SHOT - BEN

As he watches them go. His artificial smile disappears. The agony is such that he has to steady himself with his hand on the rail. He turns his face away, toward the cage. There is an animal in it, staring at Ben. They look at each other. There is a box - an automatic device with a recorded description of the animal - that begins to deliver its RECORDED MESSAGE.

DISSOLVE TO:

179 INT. ROOMING HOUSE - BEN'S ROOM - DAY

Ben is standing by the window, looking out.

180 EXT. ROOMING HOUSE - STREET - DAY
SHOT - THROUGH THE WINDOW

Elaine is walking up the street toward the rooming house.

181 INT. ROOMING HOUSE - BEN'S ROOM - DAY - SHOT - BEN

He jumps to the other side of the window and peers out carefully.

182 EXT. ROOMING HOUSE - STREET - DAY - SHOT - THROUGH THE WINDOW

Elaine turns in and disappears into the rooming house front door below.

183 INT. ROOMING HOUSE - BEN'S ROOM AND HALLWAY - DAY - SHOT BEN

He runs to the bed and puts the covers back into place. He goes to the window sill, picks up an empty beer can,

crosses to the bureau, opens a bureau drawer. He crosses to the wastepaper basket under the sink, bends down and takes a newspaper out of it. He crosses to the chair and sits down. He holds the newspaper in front of him. It is hopelessly crumpled. He gets up, crosses to the bureau, opens a drawer and takes out a traveling iron. He kneels down, puts the newspaper on the floor and tires to straighten it out with the iron.

There is a KNOCK on the door. He rises, puts the iron back in the drawer as quietly and quickly as he can, then back to the chair, sits down and holds the newspaper on his lap.

BEN

Come in.

There is another KNOCK. Ben crosses to the door and opens it. Elaine is standing in the hall.

ELAINE

I want to ask you a question.

BEN

Come in.

ELAINE

No. I want to know why you're here in Berkeley?

BEN

Because - I am.

ELAINE

Is it because I'm here?

BEN

What do you think?

ELAINE

I think it is.

Ben nods.

ELAINE

I said I think it is.

BEN

All right then! Yes!

ELAINE

Well, I want you to leave.

BEN

Elaine - I love you.

ELAINE

(looking down)

How could you do that, Benjamin?

Ben moves in behind her and puts his hand on her arm.

ELAINE
Do you just hate everything?
How could you possibly rape
my...

BEN
What?

ELAINE
I don't understand -

BEN
Did you say rape her?

ELAINE
- how you - how anyone - could
do a thing like that.

BEN
What did she say?

ELAINE
(holding his arm)
Let me go.

BEN
You've got to tell me what she
said.

He touches her hair.

ELAINE
Why?

BEN
Because it isn't true.

ELAINE
I don't feel well.

Ben pushes her down softly onto the bed. He kneels
along side her.

BEN
Tell me.

Ben sits next to her and puts his hand on her shoulder.

ELAINE
She said she was having a drink
in the hotel with a friend.
You waited for her in the parking
lot and told her she was too
drunk to drive home and that
you would get her a room for
the night.

BEN
Then what?

ELAINE

Then you took her upstairs and
you raped her.

BEN

Elaine - that is not what happened.

She puts her hands on his shoulder.

ELAINE

Please let me go.

BEN

All right - but listen to me.
What happened was there was
this party at my parents. I
drove your mother home - then
we went upstairs to see your
portrait -

Elaine tightens her arms around his neck.

ELAINE

Don't tell me -

BEN

- and when we got up in the
room she starts taking her her
clothes off - and -

ELAINE

Benjamin - this is my mother!

BEN

- suddenly there she was without
any clothes on - I mean really
naked -

Ben is almost lying on top of her. Elaine screams - a
long, loud scream. Ben looks at her. He leaps off
the bed and runs to the sink. He fills a glass with
water and brings it to Elaine. He starts toward the
door.

SOUND OF FOOTSTEPS on the stairway and in the hall.
Ben goes to the closet, opens the door, takes a jacket
from a hanger and puts it on.

SOUND: A KNOCK on the door.

MR. McCLEERY'S VOICE

What's going on in there?

Elaine sits up and drinks the water. Ben looks at
her then goes to the door and opens it.

BEN

Oh - hello, Mr. McCleery.

MR. McCLEERY

Who screamed?

BEN
It's all right, Mr. McCleery.

MR. McCLEERY
Screaming isn't all right. Not
in my house it isn't.

BEN
It was just a visitor. But it's
all right now.

Several BOYS are gathering in the hallway trying to see
into the room. Ben edges through the door into the
hallway.

184 INT. ROOMING HOUSE HALLWAY - DAY

MR. McCLEERY
What did you do to her?

BEN
Look - she's all right. She's
upset and she screamed. But
she's okay now.

A BOY
Shall I get the cops?

BEN
What?

A BOY
I'll get the cops.

He starts for the stairs.

BEN
Hey - wait a minute. Now damn
it - look.

He opens the door a little way. They all try to see in.

BEN
See - she's just having some
water. Now there's no need
for the cops or anything.

MR. McCLEERY
All right, boys - I think you
can get back to your rooms. I
don't think we'll have any more
of this agitation. Will we,
Braddock?

BEN
No, sir.

The boys start back to their rooms. Mr. McCleery and Ben
stand and look at each other for a few seconds.

MR. McCLEERY

I want you out of here.

Mr. McCleery turns away and walks down the hall and starts down the stairs.

BEN

Mr. McCleery?

MR. McCLEERY

You heard me. Out of here.

BEN

What for?

MR. McCLEERY

(going down the
stairs)

Because I don't like you.

Mr. McCleery disappears down the stairs. Ben turns and goes back into the room.

185 INT. ROOMING HOUSE - BEN'S ROOM - DAY

Elaine is standing at the sink. She is putting water on her face. Ben goes to the closet and takes out his suitcase and carries it to the bed.

ELAINE

I'm sorry I screamed.

Ben opens the suitcase.

ELAINE

Benjamin, when you came up here, what did you think was going to happen between us?

BEN

Elaine - right now I don't feel like talking much. I'm sorry about everything but I think I'll just do this now.

He stands, looking into the empty suitcase.

ELAINE

Can I just sit here while you're packing?

BEN

If you want.

Elaine sits in the chair. She watches him as he goes to the bureau, takes some shirts from a drawer and puts them in the suitcase, then goes back to the bureau. He gets down on his knees and looks under the bureau.

ELAINE

What are you looking for?

BEN

My belt.

ELAINE

Don't you have it on?

BEN

No. I have two. The other one
is the one I'm looking for.

(he reaches under
the bureau)

What's this?

(he brings out a
marble)

It's from my grandmother.

ELAINE

The marble?

BEN

The belt I'm looking for was
from my grandmother.

ELAINE

Oh.

Ben takes the marble to the suitcase and packs it.

ELAINE

What are you going to do now?

BEN

I don't know.

He goes back to the bureau, gets some socks and underwear
and carries them to the suitcase.

ELAINE

Are you going home?

BEN

No.

ELAINE

Well - where are you going?

He goes back to the bureau, opens a drawer, takes out
some T-shirts and the beer can and carries them to the
suitcase.

BEN

Elaine - you're going to have to
stop asking me that.

He packs the T-shirts, then carries the beer can back to
the bureau and puts it back in the drawer, takes some
ties from the drawer and crosses to the suitcase. Elaine
gets up, goes to the door and opens it.

ELAINE

I don't want you to leave tomorrow.

BEN

I don't understand.

ELAINE

I don't want you to go anywhere
until you have a definite plan.

BEN

But Elaine -

ELAINE

Goodbye.

She walks out, shutting the door behind her. He crosses
to the window.

185A EXT. ROOMING HOUSE STREET - DAY

Past Ben, through the window, we see Elaine walking away.
She walks the length of the street and disappears.

DISSOLVE TO:

186 INT. ROOMING HOUSE - BEN'S ROOM - NIGHT

Ben asleep in his bed. Suddenly he sits up.

187 SHOT - ELAINE

Standing in the darkness by the door.

BEN

What's happening?

He gets out of the bed.

ELAINE

Benjamin?

BEN

What?

ELAINE

(taking a step
forward)

Will you kiss me!

He goes to her and they kiss.

BEN

Will you marry me?

She shakes her head.

BEN

You won't?

ELAINE

I don't know.

BEN
But you might.

ELAINE
I might.

BEN
Is that so? You might marry me?

ELAINE
Yes.

BEN
When?

ELAINE
I don't know.

BEN
How about tomorrow? I don't mean
to be pushy but -

ELAINE
I don't know. I don't know what's
happening.

BEN
You mean you're confused?

She nods.

BEN
Well - look - don't be confused.
We're getting married.

ELAINE
I don't see how we can.

BEN
We just can.

ELAINE
I have to go back now.

She goes to the door.

BEN
Elaine - are you serious about this?

ELAINE
I'll think about it.

BEN
You really will?

ELAINE
Yes.

She opens the door and steps into the hall. He goes to the door.

BEN

Well - let's get together sometime.

He closes the door.

BEN

Good God!

DISSOLVE TO:

188 INT. ROOMING HOUSE DOWNSTAIRS HALL - DAY - CLOSEUP OF TELEGRAM

addressed to MR. BENJAMIN BRADDOCK

SOUND: FOOTSTEPS descending stairs. Someone WHISTLING. The FOOTSTEPS and WHISTLING get nearer and stop.

Hands come in and pick up telegram, open the envelope and unfold, the telegram reads:

LEAVE BERKELEY IMMEDIATELY OR
SERIOUS REPEAT SERIOUS TROUBLE
WILL RESULT.

MRS. G. L. ROBINSON

PAN UP TO BEN. He crumples the telegram in his hand.

CUT TO:

189 EXT. CAMPUS NEAR CLASSROOM BUILDING - DAY

CLOSE UP ONE BEN'S HAND fiddling with the crumpled telegram. Students are moving quickly from building to building. Ben is walking alongside Elaine.

BEN

We could go down and get our
blood tests tomorrow.

ELAINE

Tomorrow?

BEN

Or this afternoon. It's a good
day for it.

ELAINE

Benjamin - I haven't even said
I'll marry you yet.

BEN

We'll need our Birth Certificates.
I happen to have mine with me.
Where's yours?

They move up the steps of a classroom building. Ben pushes through a lot of students to keep up with Elaine.

CUT TO:

190 INT. CLASSROOM BUILDING CORRIDOR - DAY

They walk down a corridor. On each side are open doors to classrooms with students filing into each of them.

ELAINE

I just don't think it would work.

BEN

Why wouldn't it?

A bell rings. Elaine turns into one of the doors. Ben is left in the hall. He looks around. All the doors in the classrooms close. He leans against the wall.

191 ANOTHER ANGLE - BEN

Standing poised by the door. The bell rings. The classroom doors open and students start to file out. Elaine comes out of the classroom.

BEN

Why wouldn't it?

ELAINE

I just don't think it would...

Elaine starts walking down the corridor towards the exit door. Ben follows her, moving out of the way of the other students.

CUT TO:

192-
193 OMITTED

194 INT. GYMNASIUM - DAY

Elaine and twenty other girls are in basketball uniforms. Two teams of girls are playing basketball. Elaine sits on the bench, watching. Ben stands behind her. The girls are shouting and clapping and jumping up and down.

BEN

Tomorrow then - can we get our blood tests tomorrow morning?

She turns and looks at him.

ELAINE

Why don't you just drag me off if you want to marry me so much?

BEN

Why don't I just drag you off? All right - I will. Right after we get the blood tests.

ELAINE

Well - I have to see Carl first.

BEN

Carl who?

Elaine jumps up, applauding a shot.

BEN

Carl who?

ELAINE

Carl Smith. He's a medical student. We've known him for years.

BEN

Who - that guy at the Zoo?

ELAINE

Yes.

BEN

Why do you have to see him?

ELAINE

Well -- I said I might marry him.

Elaine and several other girls run onto the court as a number of girls run off the court to the bench.

BEN

(yelling after her)

You WHAT?

CUT TO:

195 INT. LIBRARY - DAY

Ben is seated across a study table from Elaine. There are many other students scattered around the room.

BEN

How did he do it? Did he get down on his knees? He didn't get down on his knees, I hope.

ELAINE

No, Benjamin.

BEN

Well, what did he say? I'm curious.

ELAINE

He said he thought we'd make a pretty good team.

BEN

Oh no. He said that.

ELAINE

Shhhh.

BEN

Where did he do it?

She starts to get up.

BEN

I'd like to know where it happened?

She starts to move away.

BEN

It wasn't in his car, was it?

CUT TO:

196 EXT. WENDELL HALL - DAY

Ben and Elaine are standing at the entrance.

BEN

Are we getting married tomorrow?

ELAINE

No.

BEN

The day after tomorrow?

ELAINE

Maybe we are and maybe we aren't.

She goes through the doorway into Wendell Hall. Ben remains standing in exactly the same position. After a few moments the door opens and Elaine comes out, steps quickly to Ben, kisses him, then runs back inside. Ben turns and starts away from the door. The door opens again. Ben turns back and takes a step toward the door, smiling expectantly. A tall bearded MAN comes out and goes past Ben. Ben breaks up.

CUT TO:

196A EXT. BERKELEY STREET - DAY

Through the window of a hippy jewelry store we see a saleswoman modeling a ring for Ben. He nods, she takes it off, puts it in a box and gives it to him. He pays for it and exits PAST CAMERA, WHISTLING.

196B INT. ROOMING HOUSE - DOWNSTAIRS - NIGHT

Ben enters carrying four oddly shaped boxes and some flowers.

197 INT. ROOMING HOUSE STAIRS AND BEN'S ROOM - NIGHT

Ben is whistling happily as he runs up the stairs two at a time. He opens the door to his room and steps in. The room is dark. The figure of a MAN is silhouetted against the window. Ben freezes just inside the door. There is a long pause.

MR. ROBINSON

(clearing his throat)
Do you want - do you want to try
and tell me why you did it?

BEN

Mr. Robinson?

MR. ROBINSON

Do you have a special grudge
against me? Do you feel a particularly
strong resentment for me?

BEN

No, it's not --

MR. ROBINSON

Is there something I've said that's
caused this contempt? Or is it just
the things I stand for that you
despise?

BEN

It was nothing to do with you, sir.

MR. ROBINSON

Well, Ben, it was quite a bit to
do with me.

Ben takes a step forward.

BEN

Now look - please -

MR. ROBINSON

Ben, I think we're two civilized
human beings. Do you think it's
necessary to threaten each other?

BEN

I am not threatening you.

MR. ROBINSON

Do you want to unclench your fists,
please? Thank you. I can see in
the dark, you know. I've been here
quite a while.

BEN

I am trying to tell you I have no
personal feelings about you, Mr.
Robinson. I am trying to tell
you I do not resent you.

MR. ROBINSON

You don't respect me terribly
much either, do you?

BEN

No, I don't.

MR. ROBINSON

Well, I don't think we have a whole lot to say to each other, Ben. I do think you should know the consequences of what you've done. I do think you should know that my wife and I are getting a divorce soon.

BEN

But why?

MR. ROBINSON

Why?

BEN

It shouldn't make any difference what happened.

MR. ROBINSON

That's quite a statement.

BEN

Listen to me. We got - we got into bed with each other. But it was nothing. It was nothing at all. We might - we might just as well have been shaking hands.

MR. ROBINSON

Shaking hands. Well, that's not saying much for my wife, is it?

BEN

You miss the point.

MR. ROBINSON

Don't shout at me, Ben.

BEN

The point is - I don't love your wife. I love your daughter, sir.

MR. ROBINSON

Well - I'm sure you think you do, Ben, but after a few times in bed with Elaine I feel quite sure you'd get over that as quickly as you -

BEN

HUH?

MR. ROBINSON

I think I've talked about this enough. I don't know how far I can go, Ben. I don't know if I can prosecute or not, but I think maybe I can. In the light of what's happened I think maybe I can get you behind bars if you ever look at my daughter again.

I have seen Elaine and I have
spent the afternoon taking steps
to insure...

Mr. Robinson climbs across the bed to get to the door.
Ben takes a step toward him.

MR. ROBINSON
Stay away from me, Ben!

Mr. Robinson stands at the door.

MR. ROBINSON
I don't want to mince words with
you. As far as Elaine's concerned
you're to get her out of your
filthy mind right now. Is that
perfectly clear ro you? That's
all, Ben. You'll pardon me if
I don't shake hands with you.

Mr. Robinson opens the door and starts into the hall.

MR. ROBINSON
I think you are filth.

Mr. Robinson turns back from the hall.

MR. ROBINSON
I think you are scum.

Mr. Robinson starts down the stairs. Mr. McCleery is
standing on the stairway, listening.

MR. ROBINSON
You are a degenerate!

Mr. Robinson turns and goes down the stairs, past Mr.
McCleery who looks up at Ben.

198 SHOT - BEN

He walks to the door, looks out into the hall at Mr.
McCleery, then shuts the door. Ben goes to the window
and looks out.

199 EXT. ROOMING HOUSE STREET - NIGHT - WHAT HE SEES

On the street below, Mr. Robinson getting into a cab.

200 INT. ROOMING HOUSE - BEN'S ROOM - NIGHT - SHOT - BEN

He runs out of his room.

201 INT. ROOMING HOUSE HALL AND STAIRS - NIGHT

Ben runs down the stairs. Mr. McCleery is standing by
the pay phone.

BEN
Mr. McCleery - do you have

some change? I need to use
the phone?

MR. McCLEERY

I want you out of here.

BEN

(takes out some
money)

Look - I'll give you ten dollars
for a dime - I'll give you
twenty - for God's sake, will
you let me use that phone?

MR. McCLEERY

I am going to call the police now.

BEN

Could I make one phone call first?

MR. McCLEERY

Get out!

Ben stuffs the money back in his pocket and runs down the
stairs and out of the building. Through the door we see
him run down the street and out of sight.

CUT TO:

202- OMITTED
209

210 INT. WENDELL HALL - DAY - CLOSEUP - LADY RECEPTIONIST #2

LADY RECEPTIONIST #2

(hanging up phone)

Elaine Robinson has left the school.

CUT TO:

211 CLOSEUP - BEN

Ben reacting.

LADY RECEPTIONIST #2

Her roommate is coming down with
a note for you.

212 INT. WENDELL HALL - CORRIDOR - DAY - LONG SHOT

The elevator at the end of the hall opens and a fat GIRL
walks toward us with an envelope in her hand. She walks
into CAMERA.

CUT TO:

213 EXT. ROAD NO. 1 TO LOS ANGELES - DAY

Ben driving his car (right to left) SOUND: An ENVELOPE
being RIPPED OPEN.

ELAINE'S VOICE

(over)

Dear Benjamin - I promise you some-
say I will write a long letter about
everything but right now I can't
thank and all I can say to you is
please forgive me because I know
what I'm doing is the best thing
for you. My father is so upset
you've got to understand. I love
you, but it would never work out.

214 EXT. STREET NO. 2 - NEAR ROBINSON HOUSE - NIGHT

Ben's car is parked two blocks from the Robinson
house. Ben has just left the car and is making his way to
the Robinson backyard.

215 EXT. ROBINSON BACKYARD - NIGHT

Ben climbs a fence into the backyard and moves to the house.
He looks up at Elaine's bedroom window.

BEN

(a whispered shout)

Elaine - Elaine -

He picks up a pebble and throws it at the window.

216 ANGLE ON BEN

He moves to the back door, takes off his shoes, puts them
into his jacket pockets, tries the back door. It opens
and he goes in.

217 INT. SUNROOM - NIGHT

There are no lights. Ben moves through the house into the
hall and up the stairway.

218 INT. ROBINSON UPSTAIRS HALL - NIGHT

Ben goes to the door of Elaine's room and looks in. There
is a light on in the room and the sound of someone moving
around. He goes in.

BEN

Elaine?

219 INT. ELAINE'S ROOM - NIGHT

As Ben moves further into the room, Mrs. Robinson, carrying
some of Elaine's clothes, comes out of Elaine's closet and
moves past Ben.

MRS. ROBINSON

Hello, Benjamin.

She does not stop, but walks casually past him into the hall.

220 INT. ROBINSON UPSTAIRS HALL AND MRS. ROBINSON'S ROOM -

NIGHT

Ben follows her through the hall into Mrs. Robinson's room.

BEN

Where is she?

221 MRS. ROBINSON'S ROOM - NIGHT

Mrs. Robinson, without stopping, puts Elaine's clothes down next to a half-packed open suitcase on her bed and moves to a telephone on the night table. She lifts the receiver and dials zero. Ben follows.

MRS. ROBINSON

Hello. Get me the police, please.

BEN

Where is Elaine?

MRS. ROBINSON

I'll be with you in a moment,
Benjamin.

(into phone)

Will you send a police car to twelve
hundred Glenview Road. We have a
burgler here. Just a second. I'll
ask him.

(to Ben)

Are you armed?

(into phone)

No - I don't believe he is. Thank
you.

She hangs up.

BEN

What have you done to her?

MRS. ROBINSON

I think we have everything quite
under control now, Benjamin. Would
you like a quick drink before you go?

She picks up a glass from the night table and takes a
drink.

BEN

You can't stop me from seeing her,
Mrs. Robinson. I'll find her.

MRS. ROBINSON

I'm sorry we won't be able to invite
you to the wedding, Benjamin, but
the arrangements have been so rushed -

BEN

What the hell have you done?

SOUND of SEVERAL CARS TURNING INTO DRIVEWAY.

MRS. ROBINSON

Ahh. I don't think you'll have
time for that drink after all.

BEN

I'll find her.

MRS. ROBINSON

I don't think so.

The cars have reached the top of the driveway. SOUND
of the SQUEAL of BRAKES and CAR DOORS OPENING.

222 INT. ROBINSON HALLS - NIGHT

Ben dives head first into the hall, scrambles to his
feet and runs to the back of the house.

223 EXT. ROBINSON BACKYARD - NIGHT

Ben comes through the back door,
runs to the back fence and vaults it. Lights start to
go on in the house behind him.

224 EXT. STREET - NIGHT

Ben, driving rapidly. He jams on the brakes and stops
the car in the middle of the street. Cars, HONKING
move around him as he sits, staring ahead.

BEN

Wedding! God Damn it - wedding!

People are YELLING as him from the cars going by.

MR. ROBINSON'S VOICE

Carl - I think you and Elaine will
make a good team.

CARL'S VOICE

Your father's right, Elaine. You
and I will make a darned good team.

Ben swings the car around in a U-turn and speeds off
in the other direction.

225 EXT. ROAD NO. 6 - TO BERKELEY - NIGHT (BECOMING DAY)
SERIES OF SHOTS

Ben driving rapidly (left to right) past the landmarks
established on the previous drive to Berkeley.

WOMAN'S VOICE

We have two Carl Smiths. Is it
Carl with a "C" or a "K"?

BEN'S VOICE

I'm afraid I don't know.

WOMAN'S VOICE

The Karl Smith with a "K" teaches

History of Advertising -

BEN'S VOICE

And the other?

WOMAN'S VOICE

The one with the "C", Carl Smith
Junior, is in our medical school.
He lives at Gamma Delta Tau.

226 EXT. FRATERNITY HOUSE - DAY

Ben pulls up in front of the Gamma Delta Tau house. He gets out of the car. He is haggard, tired and unshaven. The car is mud-spattered.

227 INT. FRATERNITY HOUSE - HALL AND DINING ROOM - DAY

Ben enters the hall. Through a door can be seen a DOZEN OR SO FRATERNITY BROTHERS seated at a table chowing down. It is breakfast. Ben walks into the dining room.

228 INT. FRATERNITY DINING ROOM - DAY

The fraternity brothers are eating and talking noisily.

BEN

Say - fellows -

They stop eating and turn toward him.

BEN

Do any of you fellows know where
Carl Smith is?

FRAT BROTHER #1

He took off in the middle of the
night to get married.

He goes back to his breakfast.

FRAT BROTHER #2

Proabaly one step ahead of the
shotgun.

BEN

Do you happen to know where he's
getting married? I'm supposed to
be there.

FRAT BROTHER #2

Why don't you ask Carter?

BEN

Would you happen to know where I
might find him?

FRAT BROTHER #2

He's probably still in the sack.
He's always in the sack.

They start to laugh.

FRAT BROTHER #3

Or in the can.

They all laugh a great deal. Ben gives a polite smile.

CUT TO:

229 INT. FRATERNITY WASHROOM - DAY

A large steam-filled room with a row of FRATERNITY BROTHERS in front of a row of sinks, brushing, combing, shaving, etc. Ben is standing at the door.

MAN AT SINK

Hey, Carter - where's the Make Out King getting married?

CARTER'S VOICE

(echo sound)

Santa Barbara.

BEN

(calling in the direction of Carter's voice)

You don't happen to know exactly where the Make Out King is getting married, do you? I'm supposed to be there.

CARTER'S VOICE

I don't know. Maybe at his old man's home.

MAN AT SINK

You going to the wedding?

BEN

Yes.

MAN AT SINK

Give the bride a message for me. Tell her to act surprised.

A great deal of laughter follows this gem.

CUT TO:

230 EXT. ROAD NO. 1 TO SANTA BARBARA - DAY

Ben driving (right to left). The laughter from the previous scene can still be heard for a moment.

Ben is exhausted-looking. He opens the windows, turns the radio on and rubs his eyes.

231 EXT. VARIOUS ROADS TO SANTA BARBARA - DAY
SEQUENCE OF SHOTS

The car, moving speedily (right to left) south on the

Highway to Santa Barbara.

232 EXT. FREEWAY EXIT AND GAS STATION - DAY

SHOT the CAR leaving the freeway under a SANTA BARBARA sign. The car swings onto an off ramp and down to a street, turns into a gas station and stops near the office. Ben gets out of the car and runs into the office.

233 INT. GAS STATION OFFICE - DAY

The clock on the office wall reads 2:05. The gas station ATTENDANT is sitting reading a stock car magazine.

BEN

Do you have a phone?

The attendant points. Ben reaches for the phone book hanging under the pay phone.

234 SHOT - BRINGING PHONE BOOK UP INTO FOCUS

The front of it says SANTA BARBARA TELEPHONE DIRECTORY. Ben opens it to the S's. His finger runs down to the Smiths. There is at least a half a page of them.

235 SHOT - THE PAGE

Ben's finger runs up and down and stops at the name: Smith, Carl W., M.D.

236 SHOT - BEN

He inserts a dime and dials. The attendant watches him. SOUND of BUZZING from the phone. It CLICKS open.

237 SHOT - TIGHT ON BEN

WOMAN'S VOICE

657-2036

BEN

Hello - who is this?

WOMAN'S VOICE

This is Dr. Smith's answering service.

BEN

Is the doctor anywhere?

WOMAN'S VOICE

Well - you see - the doctor is at his son's wedding, but I'm sure it's over by now. He should be checking in any moment -

BEN

Listen to me. I am Dr. Smith's brother - Reverend Smith - and I am supposed to perform the ceremony. I just got in - from - Portland -

and I've forgotten what church - you see?

238 SHOT - THE ATTENDANT

The attendant puts down his magazine and stares.

239 SHOT - TIGHT ON BEN

WOMAN'S VOICE

Oh. Well - I'm not sure - but you might try the First Presbyterian. That's on Allan Street.

BEN

Thank you.

WOMAN'S VOICE

I certainly hope you -

240 SHOT - BEN

Ben hangs up the phone. He turns to the attendant.

BEN

Allan Street. Where is it?

ATTENDANT

(suspiciously)

Six blocks up - three blocks over.

Ben runs out of the office. The attendant goes to the door.

241 EXT. GAS STATION - DAY - SHOT OF BEN

getting into car. The attendant is in the b.g.

ATTENDANT

You need any gas, Father?

BEN

I'm not a priest - I'm a minister.

The car drives out of the station.

242 EXT. SANTA BARBARA STRRET - DAY

The car comes toward us through the traffic. It stops in the intersection to make the turn.

243 SHOT - INT. CAR

SOUND: THE ENGINE FAILING. Ben looks down.

244 SHOT - THE GAS GAUGE

The needle is on "E".

245 SHOT - BEN

He pumps the gas pedal.

246 SHOT - THE CAR

It makes the turn and rolls to a stop by the curb.

147 SHOT - BEN

He jumps out of the car, leaving the door open, and starts to run down the street.

248 EXT. STREET NEAR CHURCH - SHOT - WITH BEN AS HE RUNS

He looks up ahead on the other side of the street.

249 EXT. CHURCH - WHAT HE SEES

The First Presbyterian Church.

250 EXT. STREET IN FRONT OF CHURCH - DAY (2:15 PM) - SHOT OF BEN

Running across the street. He stops for a moment and looks around. There are a number of cars parked in front of the church. Among them is Mrs. Robinson's car. Ben runs by it and up the steps to the front doors of the church.

251 EXT. CHURCH - DAY - SHOT OF BEN

He pulls at the doors. They are locked. Through the glass doors, we can see to the front of the church where the wedding ceremony is taking place.

252 EXT. SIDE OF CHURCH - DAY - SHOT OF BEN

running around the side of the church. There are glass windows and doors through which, as he runs, we can see the ceremony continuing.

253 EXT. BACK OF CHURCH - DAY

Ben runs, looking for an entrance. He goes all the way around the church and stops at a side door. He opens the door and goes in.

254 INT. CHURCH - BALCONY - DAY

The balcony is between two huge windows, one of which looks out on the lawn outside, the other looks into the interior of the church where the ceremony is taking place. The sun is coming through the window. Ben stops and looks through the inside window. The minister is just closing the book. He says something and Carl and Elaine kiss.

BEN

Oh, Jesus - God - no -

He puts his hands up against the glass and slumps. The minister shakes hands with Carl, then takes Elaine's hand. The ORGAN music starts to THUNDER.

BEN
(straightening)

No!

He moves to the center of the window and begins to POUND on the glass.

BEN
Elaine - Elaine!

Ben's shadow is thrown across the celebrants. They all turn around and look up at him.

256 INT. CHURCH - DAY - SHOT FROM FRONT OF CHURCH

Ben is like a trapped moth, beating on the window and yelling soundlessly.

257 SHOT - MRS. ROBINSON

She looks up at Ben with a small, triumphant smile.

258 SHOT - MR. ROBINSON

looking up at Ben.

259 SHOT - CARL

looking up at Ben.

260 SHOT - ELAINE

looking up at Ben. She moves down the aisle toward him, dazed.

261 SHOT - ALL OF THEM

Mr. Robinson, Carl, and Mrs. Robinson are moving toward Elaine. The ORGAN is playing LOUDLY. Ben's voice can be heard SHOUTING Elaine's name. The POUNDING on the glass can be heard.

CARL
Who is that guy? What's he doing?

MR. ROBINSON
I'll take care of him.

MRS. ROBINSON
He's too late.

The other guests are adlibbing their confusion.

262 SHOT - ELAINE

She turns back toward her mother, father and Carl as they come toward her.

263 CLOSEUP - ELAINE

looking at them. ALL SOUND STOPS, except for Ben's

voice in the distance shouting "ELAIN ELAINE ELAINE."

264 ELAINE'S POV - CARL

Frozen frame.

265 ELAINE'S POV - MR. ROBINSON

Frozen frame.

266 ELAINE'S POV - MRS. ROBINSON

Frozen frame.

267 SHOT - ELAINE

Her face turning quickly to look up at Ben.

268 ELAINE'S POV - BEN

Frozen frame. His face twisted with passion, his body spread-eagled against the glass.

269 CLOSEUP - ELAINE

looking up at Ben.

ELAINE
(screaming)

Ben!

The SOUND of the ORGAN and the guests' VOICES starts again.

270 INT. CHURCH VESTIBULE - STAIRS - DAY - SHOT - BEN

He starts to go back down the stairs. He reaches the bottom of the stairs and goes through a door which leads into the vestibule of the church.

271 INT. CHURCH VESTIBULE - DAY

Mr. Robinson is waiting for Ben, crouching, his arms spread. Behind him is Elaine. Ben moves toward them. Mr. Robinson grabs Ben around the waist. Ben twists away. Mr. Robinson grabs Ben's collar and tears his jacket half off. Ben turns and hits Mr. Robinson in the face. Mr. Robinson falls down. Ben moves to Elaine and grabs her hand. He pulls her toward the doors.

BEN
Come on - don't faint.

272 SHOT - THE ORGANIST

His back to the action, clawing away at the organ obliviously.

273 SHOT - THE DOOR

A man in clerical garb is guarding the door. Ben and Elaine move toward the door.

BEN

Out of my way!

Carl steps in and grabs Ben from behind. Ben breaks Carl's hold and picks up a gold cross off a nearby stand. He begins to swing it, advancing toward Carl. Carl backs up toward the other guests.

274 NEW ANGLE

Mrs. Robinson steps to Elaine. She reaches out and takes Elaine's wrist.

MRS. ROBINSON

Elaine - it's too late.

Elaine pulls her hand away.

ELAINE

Not for me.

275 SHOT BEN

He turns toward the man standing in front of the door and raises the cross over his head.

BEN

MOVE!

The man moves away from the door. Elaine steps forward and opens the door. She and Ben go out.

276 EXT. FRONT OF CHURCH - DAY

Ben jams the cross through the handles of the door. He grabs Elaine's wrist.

BEN

Run, Elaine, run!

They start to run. Elaine trips and falls. Ben helps her up and they continue to run.

277 INT. CHURCH VESTIBULE - DAY

From inside the church vestibule. Through the glass doors, we can see Elaine and Ben running down the street. The wedding party members are tugging furiously at the jammed doors. Mrs. Robinson turns toward us and calmly begins to put on her gloves.

278 EXT. STREET IN FRONT OF CHURCH - DAY

Ben and Elaine running along the sidewalk. Ben holds her hand and is pulling her. She still holds her flowers. They run to a bus that is just closing its doors.

279 SHOT - BEN

He bangs on the closed door of the bus. The door opens.
Ben climbs the step into the bus and pulls Elaine up
after him. The doors close.

280 INT. BUS NO. 2 - DAY - SHOT OF BEN, ELAINE AND DRIVER

Ben holds out a dollar bill.

BEN

How much?

DRIVER

Where do you want to go?

BEN

To the end.

The driver takes the bill and gives Ben some change.
Ben turns and pulls Elaine along to the back of the bus.
He pushes her into one of the seats and sits beside
her. Ben looks toward the front of the bus.

281 BEN'S POV

He sees the driver and the passengers, all turned around
in their seats and looking back at them.

282 SHOT - BEN

BEN

Let's go. Let's get this bus
moving!

283 SHOT - THE DRIVER

He turns and starts the bus.

284 SHOT - BEN AND ELAINE

They are breathing heavily.

ELAINE

Benjamin?

BEN

What?

She takes his hand.

285 EXT. STREET IN FRONT OF CHURCH - DAY

Through the window in the back of the bus the church can
be seen receding in the distance. There seem to be a
number of men dressed in black running around in the
street in front of it.

FADE OUT

THE END