

"THE GRADUATE"

Screenplay

by

Buck Henry

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Lawrence Turman, Inc.
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HOLLYWOOD, CALIFORNIA

Prod. No. 20055
FINAL DRAFT
March 29, 1967

FADE IN:

- 1 EXT. AMPHITHEATRE - DAY 1
- 2 SHOT - HELICOPTER'S POV - 2
- 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.
- 3 EXT. AMPHITHEATRE - PODIUM - DAY - SHOT OF BEN 3
- 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.
- 4 EXT. AMPHITHEATRE - SHOT OF AUDIENCE - DAY 4
- Thousands of expressionless STUDENTS are sitting there.
- 5 EXT. AMPHITHEATRE - SHOT OF PODIUM - DAY 5

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.

- 6 SHOT - AMPHITHEATRE AUDIENCE - DAY 6
- staring at him impassively.

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 7

BEN
(continuing)
The purpose, my fellow graduates -
the purpose is -

He stops, trying to think of the word.

8 CLOSEUP - BEN 8

He begins to sweat.

9 SHOT - AMPHITHEATRE AUDIENCE 9

watching.

10 SHOT - PODIUM of AMPHITHEATRE Ben's hands searching through 10
the pages of his speech.

The pages begin to blow away in the wind.

11 SHOT - AMPHITHEATRE AUDIENCE - DAY 11

staring.

12 SHOT - PODIUM OF AMPHITHEATRE - DAY 12

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

13 CLOSEUP - BEN 13

He is in a panic. He looks up from his papers at the audience.

14 SHOT - AMPHITHEATRE - DAY 14

The audience is gone.

15 SHOT - PODIUM OF AMPHITHEATRE - DAY 15

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 16

Huge and empty. SOUND of AIRCRAFT.

(CONTINUED)

16 CONTINUED: 16

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 17

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 18

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 19

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 20

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.

(MORE)

(CONTINUED)

20 CONTINUED: 20

STEWARDESS' VOICE (CONT'D)

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 21

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.

22-27 OMITTED

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

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.

(CONTINUED)

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

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.

(CONTINUED)

28 CONTINUED: (2)

28

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

29

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.

(CONTINUED)

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
 (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

30

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 31

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 32

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) 32A

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, loocking 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.

(CONTINUED)

32A CONTINUED:

32A

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.

(CONTINUED)

32A CONTINUED: (2)

32A

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

33

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

34

35 EXT. ROBINSON HOUSE - NIGHT

35

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

MRS. ROBINSON
Thank you.

(CONTINUED)

35 CONTINUED:

35

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

36

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.

(CONTINUED)

36 CONTINUED:

36

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.

(CONTINUED)

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.

(CONTINUED)

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 -
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.

(CONTINUED)

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.

(CONTINUED)

36 CONTINUED: (5)

36

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

37

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 -

(CONTINUED)

37 CONTINUED:

37

BEN

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

MRS. ROBINSON

Benjamin - you've known me all your life.

BEN

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.

(CONTINUED)

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?

(CONTINUED)

37 CONTINUED: (3)

37

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.

(CONTINUED)

37 CONTINUED: (4)

37

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

38

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.

(CONTINUED)

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

39

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.

(CONTINUED)

39 CONTINUED:

39

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?

(CONTINUED)

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.

(CONTINUED)

39 CONTINUED: (3)

39

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

40

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.

(CONTINUED)

40 CONTINUED:

40

BEN

I will.

MR. ROBINSON

Great.

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

41 EXT. ROBINSON HOUSE - NIGHT

41

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

42

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.

(CONTINUED)

42 CONTINUED:

42

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!

(CONTINUED)

MR. BRADDOCK

Just hang on a minute because
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 Halpingham 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 -

(CONTINUED)

42 CONTINUED: (3)

42

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!

43 INT. BRADDOCK BREAKFAST KITCHEN - SHOT DOWN THE HALL - DAY 43

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.

44 OMITTED 44

45 EXT BRADDOCK BACKYARD AND POOL AREA - DAY 45

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.

(CONTINUED)

45 CONTINUED:

45

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

46

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

47

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

(CONTINUED)

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.

(CONTINUED)

47 CONTINUED: (2)

47

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

48

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?

(CONTINUED)

48 CONTINUED:

48

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.

(CONTINUED)

48 CONTINUED: (2) 48

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 49

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 50

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 51

sitting smoking.

CUT TO:

52 NEW ANGLE ON BEN 52

sitting.

CUT TO:

53 NEW ANGLE ON BEN 53

sitting drinking.

CUT TO:

54 ANGLE ON BEN 54

In the door to the lobby in the b.g. is Mrs. Robinson.

(CONTINUED)

54 CONTINUED:

54

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!

(CONTINUED)

54 CONTINUED: (2)

54

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?

(CONTINUED)

54 CONTINUED: (3)

54

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.

55 INT. HOTEL LOBBY - NIGHT

55

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.

(CONTINUED)

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.

(CONTINUED)

55 CONTINUED: (2)

55

ROOM CLERK
Whatever you say, sir.

He hands Ben the key.

BEN
Thank you.

56 INT. VERANDA ROOM - NIGHT

56

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?

(CONTINUED)

56 CONTINUED:

56

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

57

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

58

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.

(CONTINUED)

58 CONTINUED:

58

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
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

59

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

60 INT. HOTEL LOBBY - NIGHT

60

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.

(CONTINUED)

60 CONTINUED:

60

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

60A

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

61 INT. HOTEL ROOM - NIGHT

61

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.

61A INT. HOTEL ROOM - NIGHT

61A

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

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.

(CONTINUED)

61A CONTINUED:

61A

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?

(CONTINUED)

61A CONTINUED: (2)

61A

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. 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?

(CONTINUED)

61A CONTINUED: (3)

61A

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:

(CONTINUED)

61A CONTINUED: (4) 61A

FADE IN:

62 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY 62

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 63

drifting.

DISSOLVE TO:

64 CLOSER ANGLE ON BEN 64

drifting.

DISSOLVE TO:

65 CLOSE SHOT - BEN 65

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

66 WHAT HE SEES 66

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 67

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 68

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

(CONTINUED)

68 CONTINUED: 68

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 69

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 70

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 71

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

72 REVERSE 72

CLOSEUP of television set and cartoon.

73 REVERSE 73

Ben watching.

74 REVERSE 74

CLOSEUP test pattern.

CUT TO:

75 INT. TAFT HOTEL ROOM - NIGHT 75

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.

(CONTINUED)

75 CONTINUED: 75

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 76

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 77

78 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY 78

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 79

Ben swims toward us the length of the pool.

80 SHOT - AT THE WATERLINE 80

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

CUT TO:

81 INT. TAFT HOTEL ROOM - NIGHT 81

- 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?

(CONTINUED)

81 CONTINUED: 81

Ben turns toward us and looks.

CUT TO:

82 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY 82

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 83

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

(MORE)

(CONTINUED)

83 CONTINUED:

83

MR. BRADDOCK (CONT'D)
 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

84

BEN
 Hello, Mrs. Robinson.

MRS. ROBINSON
 Hello, Benjamin.

DISSOLVE TO:

85 INT. BEN'S ROOM - NIGHT

85

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.

(CONTINUED)

85 CONTINUED:

85

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.

(CONTINUED)

85 CONTINUED: (2)

85

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

85A

MRS. BRADDOCK

(she exits)

Goodnight.

BEN'S VOICE

Wait a minute.

CUT TO:

86 OMITTED 86

87 INT. TAFT HOTEL ROOM - NIGHT - SHOT - BEN 87

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?

(CONTINUED)

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.

(CONTINUED)

87 CONTINUED: (2)

87

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?

(CONTINUED)

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?

(CONTINUED)

87 CONTINUED: (4)

87

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?

(CONTINUED)

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.

(CONTINUED)

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?

(CONTINUED)

87 CONTINUED: (7)

87

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.

(CONTINUED)

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?

(CONTINUED)

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?

(CONTINUED)

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.

(CONTINUED)

87 CONTINUED: (11)

87

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.

(CONTINUED)

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!

(CONTINUED)

87 CONTINUED: (13)

87

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.

(CONTINUED)

87 CONTINUED: (14)

87

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.
(MORE)

(CONTINUED)

MRS. ROBINSON (CONT'D)
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 occurred to me to
take her out.

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

(CONTINUED)

87 CONTINUED: (16)

87

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:

88 INT. BRADDOCK KITCHEN - DAY

88

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:

89 INT. BEN'S ROOM - DAY

89

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.

(CONTINUED)

89 CONTINUED:

89

Ben gives a small whimper.

CUT TO:

90 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

90

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 -

(CONTINUED)

90 CONTINUED:

90

BEN

I do.

MRS. BRADDOCK

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

SHOT - BEN

He slides off the raft and goes
underwater.

91 SHOT - BEN UNDERWATER

91

His hair streaming up, his eyes open.

CUT TO:

92 INT. SPECIAL SET BRADDOCK DINING ROOM - NIGHT

92

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:

93 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY

93

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:

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

94

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

(CONTINUED)

94 CONTINUED:

94

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.

95 SHOT - BEN AND MRS. ROBINSON

95

NOTE Following dialogue played simultaneously

BEN

Now listen -- this was
not my idea. It was my
father's

MR. ROBINSON'S VOICE

(from hall)
Hey -- there she is.
Miss idea.
America -- that's who it
is.
It's definitely Miss
America.

MRS. ROBINSON

Benjamin -- I thought
I made myself perfectly
clear about -

ELAINE'S VOICE

Daddy can you fix this?
this. The clasp is broken
I think.

(CONTINUED)

95 CONTINUED:

95

BEN
 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
 party for the two
 families. And I'm afraid
 I couldn't 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
 (whispering urgently)
 I'll do it - I'll do it.

ELAINE'S VOICE
 Is Ben here?

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.

96 CLOSEUP - MRS. ROBINSON

96

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:

97 EXT. FREEWAY - NIGHT

97

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?

(CONTINUED)

97 CONTINUED:

97

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:

98 INT. RESTAURANT - NIGHT

98

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.

(CONTINUED)

98 CONTINUED:

98

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:

99 EXT. SUNSET STRIP - NIGHT - SHOTS

99

Ben and Elaine walking on the strip.

100 EXT. STRIP JOINT - NIGHT

100

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:

101 INT. STRIP JOINT - NIGHT

101

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.

(CONTINUED)

101 CONTINUED:

101

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.

102 SHOT - ACROSS BEN - THE STRIPPER

102

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.

(CONTINUED)

102 CONTINUED: 102

The stripper bends over Elaine's head and begins swinging the tassels so that they rotate in front of Elaine's face.

103 SHOT - BEN 103

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.

104 SHOT - ELAINE 104

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

105 SHOT - BEN 105

With Elaine's face reflected in his glasses.

106 SHOT - ELAINE 106

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.

107 SHOT - BEN 107

He reaches up to remove the glasses.

108 SHOT - ELAINE 108

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.

109 SHOT - BEN 109

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:

110 EXT. STRIP JOINT - NIGHT 110

The entrance to the strip joint. Elaine runs to the bottom of the steps.

(CONTINUED)

110 CONTINUED:

110

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.

(CONTINUED)

110 CONTINUED: (2)

110

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:

111 EXT. DRIVE IN RESTAURANT - NIGHT

111

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.

(CONTINUED)

111 CONTINUED:

111

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.

112 SERIES OF SHOTS

112

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:

113 EXT. ROBINSON HOUSE - NIGHT

113

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.

114 INT. BEN'S CAR - NIGHT

114

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?

(CONTINUED)

114 CONTINUED:

114

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.

115 INT. TAFT HOTEL LOBBY - NIGHT

115

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?

(CONTINUED)

115 CONTINUED:

115

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:

116 EXT. TAFT HOTEL

116

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.

117 EXT. TAFT HOTEL DRIVEWAY - NIGHT

117

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.

(CONTINUED)

117 CONTINUED:

117

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.

(CONTINUED)

117 CONTINUED: (2)

117

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.

118 EXT. ROBINSON HOUSE - NIGHT - SHOT - BEN AND ELAINE IN BEN'S CAR 118

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.

(CONTINUED)

118 CONTINUED:

118

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:

119 EXT. STREET NO. 1 - NEAR ROBINSON HOUSE - DAY

119

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.

120 ANOTHER ANGLE - BEN AND MRS. ROBINSON

120

As they drive.

BEN
Now it seems to me -

(CONTINUED)

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 driveway
toward the Robinson house. Ben gets to the front door.

(CONTINUED)

120 CONTINUED: (2) 120

BEN
 (as he goes through
 the door)
 Elaine!

121 INT. ROBINSON HALLS, STAIRS, DOOR TO ELAINE'S ROOM - DAY 121

Ben runs in.

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.

122 INT. ELAINE'S ROOM - DAY 122

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.

SHOT - OVER BEN'S SHOULDER

Mrs. Robinson is just entering the house.

(CONTINUED)

122 CONTINUED: 122

BEN
NO.

He turns around.

123 NEW ANGLE 123

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!

124 INT. ELAINE'S ROOM - DAY 124

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 -

(CONTINUED)

124 CONTINUED:

124

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

ELAINE

What are you telling me?

The FOOTSTEPS stop.

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)

(CONTINUED)

124 CONTINUED: (2) 124

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!

125 INT. ROBINSON HALL - DAY 125

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

MRS. ROBINSON
(calmly)
Goodbye, Benjamin.

126 SHOT - BENJAMIN 126

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

127 INT. SPECIAL SET - ROBINSON HALL - DAY - SHOT - PULLING BACK FROM MRS. ROBINSON 127

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:

128 INT. BEN'S ROOM - NIGHT 128

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

DISSOLVE THROUGH TO:

129 EXT. ROBINSON HOUSE - DAY 129

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

DISSOLVE TO:

130 INT. BEN'S ROOM - DAY 130

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.

(CONTINUED)

130 CONTINUED: 130

Mr. Braddock looks up at Ben's window. Ben moves aside.

DISSOLVE TO:

131 EXT. ROBINSON HOUSE - DAY 131

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:

132 INT. BEN'S ROOM - NIGHT 132

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:

133 INT. BRADDOCK KITCHEN - DAY 133

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?

(CONTINUED)

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?

(CONTINUED)

133 CONTINUED: (2)

133

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:

134 EXT. ROAD NO 1 TO BERKELEY - DAY

134

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:

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

135

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...

(CONTINUED)

135 CONTINUED: 135

It runs down.

CUT TO:

136 EXT. GAS STATION - DAY 136

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:

137 EXT. ROAD NO. 3 TO BERKELEY - DAY 137

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.

138 EXT. ROAD NO. 4 TO BERKELEY - DAY 138

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...

(CONTINUED)

138 CONTINUED: 138

It runs down.

CUT TO:

139 EXT. ROAD NO. 5 TO BERKELEY - DAY 139

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:

140 EXT. TOLL BOOTH ON THE OAKLAND BRIDGE - DAY 140

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:

141 EXT. OAKLAND BRIDGE - DAY 141

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:

142 INT. WENDELL HALL RECEPTION AREA - DUSK

142

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.
May I help you?

BEN
(too loudly)
Elaine Robinson.

LADY RECEPTIONIST NO.
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.
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.

143 SHOT - RECEPTIONIST

143

Looking at Ben.

144 SHOT - BEN

144

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

DISSOLVE THROUGH TO:

145 EXT. CAMPUS - DUSK

145

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:

146 INT. ROOMING HOUSE HALL AND STAIRS - NIGHT - BEN AND

146

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?

(CONTINUED)

146 CONTINUED:

146

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:

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

147

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:

148 EXT. WENDELL HALL - QUADRANGLE - DAWN

148

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.

149 EXT. WENDELL HALL QUADRANGLE - SERIES OF DISSOLVE (OR CUTS)- DAY 149

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.

150 EXT. CAMPUS BUILDING - DAY - LONG SHOT

150

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

151 SHOT - ELAINE

151

He sees her and stiffens.

152 SHOT - ELAINE

152

Approaching from the distance.

153 SHOT - BEN 153

He stands.

154 SHOT ELAINE 154

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

155 SHOT - BEN 155

Watching. He takes a step forward.

SHOT - ELAINE AND GIRL

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

156 SHOT - BEN 156

He starts toward them, falters, straightens himself.

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.

157 SHOT - BEN 157

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.

158 SHOT - BEN'S POV 158

Elaine and the others staring at him.

159 SHOT - BEN 159

BEN

It certainly has been nice -
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:

160 INT. ROOMING HOUSE - BEN'S ROOM - DAY 160

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

DISSOLVE TO:

161 EXT. VARIOUS CAMPUS LOCATIONS - DAY - SERIES OF SHOTS 161

Ben following and watching Elaine.

DISSOLVE TO:

162 INT. TELEGRAPH STREET RESTAURANT - DAY 162

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.

163 EXT. RESTAURANT TELEGRAPH STREET - DAY 163

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.

164 OMITTED 164

165 INT. BUS NO. 1 - DAY - SHOT ELAINE 165

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.

166 NEW ANGLE 166

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.

(CONTINUED)

166 CONTINUED:

166

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:

167 EXT. ZOO - DAY

167

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?

(CONTINUED)

167 CONTINUED:

167

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.

(CONTINUED)

167 CONTINUED: (2)

167

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:

168 SHOT - CARL AND ELAINE

168

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

169 SHOT - BEN

169

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:

170 INT. ROOMING HOUSE - BEN'S ROOM - DAY 170

Ben is standing by the window, looking out.

171 EXT. ROOMING HOUSE - STREET - DAY 171

SHOT - THROUGH THE WINDOW

Elaine is walking up the street toward the rooming house.

172 INT. ROOMING HOUSE - BEN'S ROOM - DAY - SHOT - BEN 172

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

173 EXT. ROOMING HOUSE - STREET - DAY - SHOT - THROUGH THE WINDOW 173

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

174 INT. ROOMING HOUSE - BEN'S ROOM AND HALLWAY - DAY - SHOT 174

175 BEN 175

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 tries 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.

(CONTINUED)

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.

(CONTINUED)

175 CONTINUED: (2)

175

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.

(CONTINUED)

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 FOOTESTEPS 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.

(CONTINUED)

175 CONTINUED: (4)

175

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.

176 INT. ROOMING HOUSE HALLWAY - DAY

176

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.

(CONTINUED)

176 CONTINUED:

176

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.

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

177

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?

(CONTINUED)

177 CONTINUED:

177

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.

(CONTINUED)

177 CONTINUED: (2)

177

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.

178-185 OMITTED

185A EXT. ROOMING HOUSE STREET - DAY

185A

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

186

Ben asleep in his bed. Suddenly he sits up.

187 SHOT - ELAINE

187

Standing in the darkness by the door.

(CONTINUED)

187 CONTINUED:

187

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.

(CONTINUED)

187 CONTINUED: (2)

187

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

188

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

189

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

190

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

191

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

194

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?

(CONTINUED)

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:

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.

(CONTINUED)

195 CONTINUED:

195

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

196

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

(CONTINUED)

196 CONTINUED:

196

tall bearded MAN comes out and goes past Ben. Ben breaks up.

CUT TO:

196A EXT. BERKELEY STRRET - DAY

196A

Through the window of a hippy jewelry store we see a sales-Woman 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

196B

Ben enters carrying four oddly shaped boxes and some flowers.

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

197

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.

(CONTINUED)

197 CONTINUED:

197

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.

(CONTINUED)

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.

(CONTINUED)

197 CONTINUED: (3)

197

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 to 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.

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.

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

198

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

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

199

He runs out of his room.

200 INT. ROOMING HOUSE HALL AND STAIRS - NIGHT

200

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?

(CONTINUED)

200 CONTINUED:

200

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:

201 OMITTED

201

202 INT. WENDELL HALL - DAY - CLOSEUP - LADY RECEPTIONIST #

202

LADY RECEPTIONIST #2

(hanging up phone)

Elaine Robinson has left the school.

CUT TO:

203 CLOSEUP - BEN

203

Ben reacting.

LADY RECEPTIONIST #2

Her roommate is coming down with a
note for you.

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

204

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:

205 EXT. ROAD NO. 1 TO LOS ANGELES - DAY 205

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.

206 EXT. STREET NO. 2 - NEAR ROBINSON HOUSE - NIGHT 206

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.

207 EXT. ROBINSON BACKYARD - NIGHT 207

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.

208 ANGLE ON BEN 208

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.

209 INT. SUNROOM - NIGHT 209

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

210 INT. ROBINSON UPSTAIRS HALL - NIGHT 210

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.

(CONTINUED)

210 CONTINUED: 210

BEN
Elaine?

211 INT. ELAINE'S ROOM - NIGHT 211

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.

212 INT. ROBINSON UPSTAIRS HALL AND MRS. ROBINSON'S ROOM - 212

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

BEN
Where is she?

213 MRS. ROBINSON'S ROOM - NIGHT 213

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.

(CONTINUED)

213 CONTINUED:

213

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.

214 INT. ROBINSON HALLS - NIGHT

214

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

215 EXT. ROBINSON BACKYARD - NIGHT

215

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

216 EXT. STREET - NIGHT

216

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.

(CONTINUED)

216 CONTINUED:

216

BEN
Wedding! God Damn it - wedding!

People are YELLING at 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.

217 EXT. ROAD NO. 6 - TO BERKELEY - NIGHT (BECOMING DAY)

217

218 SERIES OF SHOTS

218

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.

219 EXT. FRATERNITY HOUSE - DAY

219

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.

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

220

Ben enters the hall. Through a door can be seen a DOZEN OR
SO FRATERNITY BROTHERS seated at a table chowing down.

(CONTINUED)

220 CONTINUED: 220

It is breakfast. Ben walks into the dining room.

221 INT. FRATERNITY DINING ROOM - DAY 221

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

Probably 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:

222 INT. FRATERNITY WASHROOM - DAY

222

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:

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

223

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.

- 224 EXT. VARIOUS ROADS TO SANTA BARBARA - DAY 224
SEQUENCE OF SHOTS
The car, moving speedily (right to left) south on the Highway to Santa Barbara.
- 225 EXT. FREEWAY EXIT AND GAS STATION - DAY 225
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.
- 226 INT. GAS STATION OFFICE - DAY 226
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.
- 227 SHOT - BRINGING PHONE BOOK UP INTO FOCUS 227
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.
- 228 SHOT - THE PAGE 228
Ben's finger runs up and down and stops at the name:
Smith, Carl W., M.D.
- 229 SHOT - BEN 229
He inserts a dime and dials. The attendant watches him.
SOUND of BUZZING from the phone. It CLICKS open.
- 230 SHOT - TIGHT ON BEN 230
WOMAN'S VOICE
657-2036
BEN
Hello - who is this?

(CONTINUED)

230 CONTINUED:

230

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. just got in - from - Portland - and I've forgotten what church - you see?

231 SHOT - THE ATTENDANT

231

The attendant puts down his magazine and stares.

232 SHOT - TIGHT ON BEN

232

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

Certainly hope you -

233 SHOT - BEN

233

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.

234 EXT. GAS STATION - DAY 234

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.

235 EXT. SANTA BARBARA STRRET - DAY 235

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

236 SHOT - INT. CAR 236

SOUND: THE ENGINE FAILING. Ben looks down.

237 SHOT - THE GAS GAUGE 237

The needle is on "E".

238 SHOT - BEN 238

He pumps the gas pedal.

239 SHOT - THE CAR 239

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

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

240 EXT. STREET NEAR CHURCH - SHOT - WITH BEN AS HE RUNS 240

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

241 EXT. CHURCH - WHAT HE SEES 241

The First Presbyterian Church.

242 EXT. STREET IN FRONT OF CHURCH - DAY (2:15 PM) - SHOT OF 242

BEN
Running across the street.
(MORE)

(CONTINUED)

242 CONTINUED:

242

BEN (CONT'D)

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.

243 EXT. CHURCH - DAY - SHOT OF BEN

243

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.

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

244

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

245 EXT. BACK OF CHURCH - DAY

245

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.

246 INT. CHURCH - BALCONY - DAY

246

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!

(CONTINUED)

246 CONTINUED: 246
 Ben's shadow is thrown across the celebrants. They all turn around and look up at him.

247 INT. CHURCH - DAY - SHOT FROM FRONT OF CHURCH 247
 Ben is like a trapped moth, beating on the window and yelling soundlessly.

248 SHOT - MRS. ROBINSON 248
 She looks up at Ben with a small, triumphant smile.

249 SHOT - MR. ROBINSON 249
 looking up at Ben.

250 SHOT - CARL 250
 looking up at Ben.

251 SHOT - ELAINE 251
 looking up at Ben. She moves down the aisle toward him, dazed.

252 SHOT - ALL OF THEM 252
 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.

253 SHOT - ELAINE 253
 She turns back toward her mother, father and Carl as they come toward her.

254 CLOSEUP - ELAINE 254
 looking at them. ALL SOUND STOPS, except for Ben's voice in the distance shouting "ELAIN ELAINE ELAINE."

- 255 ELAINE'S POV - CARL 255
Frozen frame.
- 256 ELAINE'S POV - MR. ROBINSON 256
Frozen frame.
- 257 ELAINE'S POV - MRS. ROBINSON 257
Frozen frame.
- 258 SHOT - ELAINE 258
Her face turning quickly to look up at Ben.
- 259 ELAINE'S POV - BEN 259
Frozen frame. His face twisted with passion, his body spread-eagled against the glass.
- 260 CLOSEUP - ELAINE 260
looking up at Ben.
- ELAINE
(screaming)
Ben!
- The SOUND of the ORGAN and the guests' VOICES starts again.
- 261 INT. CHURCH VESTIBULE - STAIRS - DAY - SHOT - BEN 261
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.
- 262 INT. CHURCH VESTIBULE - DAY 262
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.

263 SHOT - THE ORGANIST 263

His back to the action, clawing away at the organ obliviously.

264 SHOT - THE DOOR 264

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.

265 NEW ANGLE 265

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.

266 SHOT BEN 266

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.

267 EXT. FRONT OF CHURCH - DAY 267

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.

- 268 INT. CHURCH VESTIBULE - DAY 268
- 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.
- 269 EXT. STREET IN FRONT OF CHURCH - DAY 269
- 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.
- 270 SHOT - BEN 270
- 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.
- 271 INT. BUS NO. 2 - DAY - SHOT OF BEN, ELAINE AND DRIVER 271
- 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.
- 272 BEN'S POV 272
- He sees the driver and the passengers, all turned around in their seats and looking back at them.
- 273 SHOT - BEN 273
- BEN
- Let's go. Let's get this bus moving!

