

Album produced by Teo Macero

JOSEPH E. LEVINE
MIKE NICHOLS
LAWRENCE TURMAN
PRODUCED BY

THE GRADUATE

STARRING
ANNE BANCROFT...DUSTIN HOFFMAN · KATHARINE ROSS
CALDER WILLINGHAM...BUCK HENRY · PAUL SIMON
SIMON AND GARFUNKEL · LAWRENCE TURMAN
MIKE NICHOLS
AN UNITED ARTISTS' RELEASE

TECHNICOLOR® PANAVISION®

SOUNDS OF SILENCE
THE SINGLEMAN PARTY FOXTROT
MRS. ROBINSON
SUNPORCH CHA-CHA-CHA
SCARBOROUGH FAIR/CANTICLE (INTERLUDE)
ON THE STRIP
APRIL COME SHE WILL
THE FOLKS
SCARBOROUGH FAIR/CANTICLE
A GREAT EFFECT
THE BIG BRIGHT GREEN PLEASURE MACHINE
WHEW
MRS. ROBINSON
SOUNDS OF SILENCE

Editing Engineer: Ray Moore

What is so downright perplexing is that the young now seem so much more severely serious than the old. Even so much more conservative in a special sense—the sense of honoring and cherishing the very best that's in them—like sincerity, openness, honesty and love. While the middle-aged so often express cynicism and self-disappointment.

There is, sadly, perhaps something very American about all this. Americans have always had a certain knack of being young. We know how. Up to a point. Then, the older we get chronologically, the greater and more apparent becomes the difference between our ages and our maturity. Emotional maturity in the average American adult—so says the joke—arrives at age 29. And lasts for an hour and twenty-seven minutes.

And so Ben, a young college graduate (DUSTIN HOFFMAN), returns to his posh California home considerably disturbed about "his future." What adult—that he can see around him — represents anything worth emulating? Honors came easy in college—both athletic and academic. But now those mean nothing. Where does he go from here?

The first instinct of his parents is to exploit him—here called "having a party in his honor." Hail the conquer-

ing and altogether aimless hero. Lots of booze. Lots of talk. Lots of congratulations for young Ben.

An excuse to escape the party comes to hand. Mrs. Robinson (ANNE BANCROFT) wants Ben to drive her home. He does. Then Mrs. Robinson comes to hand.

Ben is shocked and scared. The Robinsons are great friends of his family. Such things are wrong. Aren't they?

Mrs. Robinson is patient but very unimpressed with Ben's scruples. The Robinsons also have a daughter, Elaine (KATHARINE ROSS), whom Ben's parents hope he'll date. They insistently nag Ben and he is eventually forced to take her out. Not surprisingly, Elaine finds Ben very hostile toward her. He shows her such a cruelly rotten time that she cries and asks to be taken home.

Ben apologizes and blames his current anxiety and confusion for this compulsion to be rude. She forgives him. They ride around. They eat in the car. They talk. And Ben grows visibly happier by the minute.

But Mrs. Robinson—Elaine's mother—has two strong reasons to interfere: to "protect" her daughter, and to keep Ben for herself.

But now Ben—for the first time—knows what he wants. It's Elaine.

The rest of "The Graduate" details the tender, awful and extremely bumpy working out of this situation. It is often hilariously funny, often very painful, *always* incisive and engrossing.

"Funny, outrageous and touching. **'The Graduate' is a sophisticated film that puts Mr. Nichols and his associates on a level with any of the best satirists working abroad today.**" —Bosley Crowther, N.Y. Times

MIKE NICHOLS—with a superb record of achievement in Broadway theater—undertook "The Graduate" as his second film assignment, first directing the screen version of "Who's Afraid of Virginia Woolf?" As in all he has done, the sensitivity of his mind, eye and ear prove far superior to any merely imposed technique. His instinctive grasp of the logic of feeling has, in "The Graduate," made explicit to its audiences—often in



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split seconds—sensations and experiences that defy articulation in any other way. In this he has made brilliant use of the very remarkable gifts of many individuals, among them writers Calder Willingham and Buck Henry, director of cinematography Bob Surtees, film editor Sam O'Steen, and production designer Richard Sylbert. The skill of all is reflected in the fact that each moment of "The Graduate" gives the totally unified effect of the vision of one mind.

Each "appointment" along the way was crucial. The choices were so correct that, in retrospect, it is now all but impossible to imagine anyone but Anne Bancroft as Mrs. Robinson, any other Ben than Dustin Hoffman, any Elaine but Katharine Ross. And this holds true throughout the rest of the marvelous cast.

And it holds true for the music.

SIMON AND GARFUNKEL express—in this picture score and independently in their music—those audible qualities of the young generation that have so far removed it from conventional American life as to create a recognized "gap."

What "The Graduate" says, in part, is that this generation did not create the gap from inborn hostility to their elders or out of sheer truculence, but that they were forced away. And it shows pretty clearly what kinds of things forced them to put the "gap" between generations.

Like hypocrisy about sex—good for the parents in any and all forms but something to be kept away from the young. Like pretentiousness. Like self-aggrandizement masquerading as friendly fatherly advice. Like glad-handing instead of really liking somebody. Like talking man-to-man fairness but turning vicious when it's your ox that's gored. Like using people.

These are things everybody knows about and agrees about, to be sure. But gee—these kids are taking them seriously!

—Charles Burr

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PRESENTS
MIKE NICHOLS
LAWRENCE TURMAN

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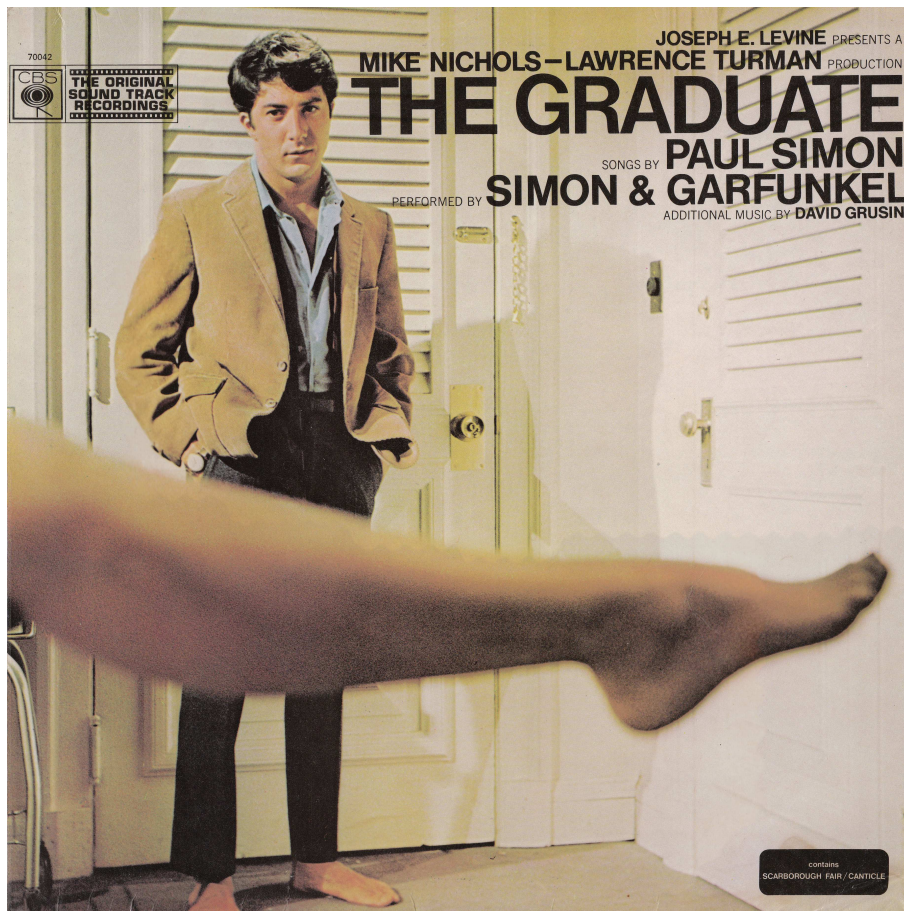
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