

JUNE BUCK

SHOOTING
SCRIPT

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JUNEBUG

EXT. HOLLERIN CONTEST -- SPIVEY'S CORNER, NC

An OLD MAN on a small outdoor stage makes amazing NOISES with his VOICE. Somewhere between a yell and a yodel, an urgent call for help. Sometimes he constructs a melody.

INT. GALLERY - EVENING

MADELEINE is 37, beautiful. She possesses the ineffable, unstudied grace that can sometimes come from a privileged, cultured childhood. She is surrounded by Outsider Art.

She consults with the AUCTIONEER and mingles with the ART CROWD, chatting and charming. She is surrounded by particularly bright and lively art. She often touches the folk she is engaged with. And they love her.

She glances up and sees across the gallery -

GEORGE, 31. He is handsome and well dressed. His face is strong and open. He seems to possess something special - the Seven Beauties - a charm which has always drawn others to him. He stands smiling at a piece on the wall, glowing.

The Auction begins.

Madeleine still stands, thunderstruck, staring at George.

Feeling her eyes on him, he glances away from the art and sees Madeleine. His smile fades a millimeter, then bursts into a beam. Light. At her. He looks back at the painting.

LATER -

Drawn, she moves to him. She stands beside him. She reaches out and touches the painting he looks at. Then she reaches out and gently touches him. *

MADELEINE

You like this?

GEORGE

It makes me ... Happy.

He turns to look at her.

INT. A CLOSE SPACE - NIGHT

George and Madeleine, sweaty, close, hot - screwing. Their gallery opening clothes surround them on the floor.

MADELEINE

...Where did you come from?...

GEORGE

...Pfafftown, North Carolina.

She stops, taken aback, looks at him - and laughs.

TITLE CARD

The Title of the Movie: JUNEBUG

EXT. COUNTRY ROAD - DAY

*

THREE YOUNG MEN drive a car. One TALKS with his girlfriend on a cell phone. They are Art Scouts and discuss their work.

*

*

EXT. ARTIST'S HOUSE - DAY

*

The young men's car drives by the house. SCREECH of brakes. The two white men go to the house. The black scout stays outside.

*

*

*

EXT. ARTIST'S HOUSE -- MORNING

THE ARTIST, an oldish man in simple clothes, with a North Carolina mountain dialect, surrounded by paintings. He is with TWO YOUNG MEN who are scouting for artists.

ARTIST

A Tweeleree Repeating Rifle, yeah, in that one there. You never heard of a Tweeleree, I reckon.

SCOUT

Tweeleree? No sir, I never have.

The Artist pulls out a painting of a Civil War battle. The soldiers of the Blue and the Gray distinguishable by their caps and hats - otherwise naked with enormous penises. The Confederates carry huge rifles - bigger than they are.

ARTIST

I reckon you never heard of it
cause it come to me in a vision. I
couldn't finish Lee's cock on the
front so I paint it around back.

He shows General Lee's penis continued on the other side. The
end of it has bullets coming out and a Union soldier falling.

The Artist shows a painting. *

ARTIST *

This tuther one here got *
Chickamauga on the front and *
Harper's Ferry on the back. I *
burned Harper's Ferry cause I *
reckon the world's ending in fire, *
not flood. *

OTHER ONE *

Really cool. *

ARTIST *

Hot. Fire. I see stars, the *
planets, and then all the way to *
plants and animals. Things with *
souls. What's here. What's to come, *
son. You get the poison ivy? *

The Other One is moving through the studio, picking up and *
examining pieces with awe. The Scout sits with the Artist. *

SCOUT *

What? *

ARTIST *

You catch it? - That paintin' there *
got caught in lightning storm when *
I painted it. Lightning flashes *
give me the colors bold-like. *

SCOUT *

Are you, Mr. Wark, are you aware of *
the work of Sister Gertrude Morgan, *
sir? *

ARTIST *

I never met your sister. *

SCOUT *

Her paintings have this similar, *
heavily populated quality. *

SCOUT (cont'd)

She also believed she was called to
"spread the word", so to speak.

*
*

ARTIST

Anyway, it make you scratch?

*
*

SCOUT

Uh. Poison ivy? Yeah - I, I -
There's lots of that around here.
Isn't there.

*
*
*
*

ARTIST

Ok. It get you. You get back at it
this a-way. - Oh - that's a older
piece. Dogs barking. They tell
what's what. Who's who. So -
listen, next year in the spring,
you see the poison ivy come out.
You eat the tender new shoots.
Then, you never get it again.

*
*
*
*
*
*
*
*

OTHER

Eat poison ivy?

*
*

ARTIST

I'm telling you. You never scratch
again.

*
*
*

(Refers to a painting)

A woman's private's like a little
moth, sometime.

*
*
*

INT. GALLERY -- DAY

Madeleine is in her office talking on the phone.

MADELEINE

Really? Really?

EXT. ARTIST'S HOUSE - DAY

The two Scouts are joined by the third. One talks to Madeleine *
on the phone.

They talk back and forth.

SCOUT

He's really great. And when people
hear his ideas -

MADELEINE

Can I talk to him? Let me talk to him -

SCOUT

I'm outside. He's gonna bowl people over. I mean, the work is, you know - it's excellent. And -

MADELEINE

Well, don't crowd him. He's supposed to be very shy. Can you email me pictures? Can you get someplace? Find a Kinko's.

The Second Scout, BILL MOONEY, asks to talk. He takes the phone from the first Scout.

BILL MOONEY

Madeleine this is Bill Mooney. Remember me?

MADELEINE

Oh - of course I do.

BILL MOONEY

Hey, how are you? Well I'm here too and I just wanted to give my two cents that I agree that Wark's better for you than Micheaux would be and, you know, I think you should come down here yourself, maybe. I think he'd like that. You would - I think it'd really make a difference.

MADELEINE

Hmhn. Ok. Let me - Listen, you are so great. Let me think about it.

She hangs up, and talks to an ASSISTANT.

MADELEINE

He says it would make a difference if I went down there.

INT. ARTIST'S STUDIO/SHACK -- MORNING

The Artist in his studio/shack. Madeleine, thrilled, observes him, the junk, paints, and art on boxes, old tires, cardboard.

MADELEINE

Is this picture the Battle of Antietam?

ARTIST

Which one? Oh, oh yeah.

MADELEINE

I recognize the corn fields.
Terrible battle. I like the dog
heads. And the computers. And all
the scrotums.

ARTIST

..."Away on the sea I fear life goes
for me, viewing seaspray and white
caps astern. Oh! a stout heart, my
love, pray God grants to me - and a
promise of my safe return." ...You
know who wrote that?

MADELEINE

Who wrote that?

ARTIST

Sister Glow-ray. Don't know her, do you?

MADELEINE

I've never heard of her. Tell me.

ARTIST

That's cause she come to me. I
dreamed that. Put it in the mouth
of a nigger slave getting captured
in this pitchure right cheer.

He shows her his work. She beams.

EXT. ARTIST'S YARD - MORNING

George wanders among painted figures in the yard - a
mysterious erotic Civil War battle.

George bends down and pets a raggedy dog. Madeleine and the
Artist's VOICES are HEARD.

ARTIST (O.S.) (CONT'D)

Who's that out there?

MADELEINE (O.S.)

George. My husband. You met him.
He's from here, you know. His
family happens to live not too far
away from you. The Johnstens, do
you know them?

*

The dog puts its head in George's hand and closes its eyes.

INT. ARTIST'S STUDIO/SHACK -- MORNING

Madeleine perches on a window ledge with her legs crossed, at ease as the Artist dabs paint on a small cardboard box. There is a gleam in her eyes.

ARTIST

When I was at school that's all I
want to do, sit and draw. Use bits
of slate, shirt cardboard.

MADELEINE

No one taught you.

ARTIST

Naw, when I was a-working didn't
have no time. Glow-ray chastised
me. I didn't listen for long time,
so she sent the cancer. That got me
painting again.

MADELEINE

And she keeps you painting?

ARTIST

Shit no. I do all the work myself.
I just paint something up cause it
look pretty.

MADELEINE

Amazing. The snake with...is that
Jeb Stuart's head?

ARTIST

How you know?

MADELEINE

It looks like him.

ARTIST

Motherfucker. What you say them
papers was?

MADELEINE

A release.

ARTIST

What from?

MADELEINE

And it tells a little bit about us.

He gives a cursory glance to the papers.

MADELEINE (CONT'D)
Can you read that all right?

ARTIST
(His dander up)
I can read. You think I'm
illiterate? You think I can't -

MADELEINE
I meant in this light...Not -

Madeleine reaches out and gently touches the Artist.

MADELEINE
No no no, I meant is there enough
light in here for you to read. You
misunderstood me.

He relaxes, smiles at her touch.

ARTIST
I'm not saying I'm selling nothing
yet.

MADELEINE
There's a clause for six months -
we take no commissions - just first
look. Like if you were to sell
your house with a realtor.

ARTIST
I live with my sister. See this
here?

He holds up the small cardboard box covered with a painting
of Abraham and Mary Todd Lincoln having sex.

MADELEINE
Is that Mary Todd?

ARTIST
Yeah. They raped her and took her
children away so she made Lincoln
kill all the Confederate babies.
Burned 'em on stakes and ate 'em.
'Til Lee said "I'll fuck your wife,
Mr. Lincoln." And he went to the
White House and he give it to Mary
Todd like she never had it.

MADELEINE
What's the snake here?

ARTIST

Just a snake. Hey, you see this?

MADELEINE

Now, that's not a snake, that's a dragon.

ARTIST

You bet your life. "And another portent appeared in heaven; behold a great red dragon, with seven heads and ten horns, and seven diadems upon his heads" Revelation 12. It's walking softly and carrying a big-ass stick. Defender of Liberty.

MADELEINE

Do you have many people coming by and visiting? Other people who like your work as much as I do?

ARTIST

Some do. Some don't.

MADELEINE

You could reach a lot of people. Did I tell you we have Chicago and a space on Faubourg St. Denis, in Paris, France?

ARTIST

I don't mind. That's the way it goes. You say that man out there is your husband? He got a nice face. Sometimes I can't get a face out of my head. Things stick. And I paint 'em. Now, I paint your legs if you want. Put 'em in a painting, I mean. Cause you got pretty legs. You ever hear that?

MADELEINE

(Laughs)

Yep.

ARTIST

I bet you do.

They both laugh. She sips her soda flirtatiously.

EXT. ARTIST'S YARD -- MORNING

George shakes hands with the Artist who studies his face. Madeleine breezes out of his studio. She kisses the Artist on both cheeks. The Artist gets aroused as she's kissing him.

INT. VOLVO ON ROAD -- MORNING

Madeleine talks excitedly on her cell phone as George drives. She keeps a hand on George's thigh.

MADELEINE

(On phone)

I thought I'd gone to heaven! I'm not kidding. I'll give him a day, maybe, then I'll call. Oh! -

George reaches over and rubs between her legs. She smiles. She notices he drives slowly, cars pass them.

MADELEINE

Ok, now overnight the Cheerwine today. Cheerwine. "Cheer", like "Cheerleader". I want him to have it right away. - His favorite soda pop.

GEORGE

It's regional. You can only get it down here.

She unbuckles her seatbelt to give him more access.

MADELEINE

George says you can only get it down here. So - do that. OK, bye bye.

(clicks off the phone)

If this works out. Omygod -

She slides over and kisses George, excited.

GEORGE

It will.

George laughs. He puts a hand around her and pulls her close, nuzzles her neck. She kisses him back, lustily.

MADELEINE

I think I'm in love.

GEORGE

It will.

He takes her hand from his lap and kisses it. Occasional smiles, giggles, escape from them - delighting in the other's presence.

INT. NURSERY - MORNING

EUGENE is in his early 60's - with the vestiges of virility. This is where George's handsome openness comes from. He blows up an Aerobed.

EUGENE

I'm gonna make her a bird.

INT. KITCHEN -- MORNING

JOHNNY is 20. Sexy-ish. Something is wound tight within him.

He sits at the kitchen table with the newspaper spread out. His brow is knit into a semi-permanent scowl, and his lips move slightly as he reads. He sees a bra ad with an alluring drawing.

PEG is late 50's. She wears the tiniest bit of lipstick on the remains of her thin lips. Her bone structure belies that she was once, for a brief summer, pretty. She flicks ashes into her palm, throws them down the kitchen sink and continues to study a 3x5 recipe card. She pre-heats her oven.

Johnny stares at the bra ad. He suddenly stands, BANGS over to the fridge and rummages around noisily in the junk on top of it.

JOHNNY

Where're the cigarettes?

Peg doesn't look at him. She takes cake pans from the cupboard.

PEG

Top of the fridge.

Johnny rummages, heedlessly knocking things to the floor.

JOHNNY

Where?

PEG

Right there.

JOHNNY

I can't find 'em.

PEG
Then we're out.

He locates a carton in the debris on the floor.

JOHNNY
I found 'em.

Peg still hasn't looked at him, concentrating on her baking.

PEG
I told ya they're right there.

Johnny tears the carton to find one open pack, tears the pack to find one crumpled cigarette.

JOHNNY
We're out of cigarettes. You got any matches?

PEG
No.

JOHNNY
Well... Can I use your lighter?
...Perhaps?

She takes a Bic from her pocket and flings it at him.

JOHNNY
Thanks!

PEG
Don't mention it.

He lights up and sits. His legs pump under the table. He looks up at the wall clock - 8:20.

INT. BASEMENT - MORNING

Eugene stands at his workbench and places a newly cut hand-sized piece of maple on the worktable. Studies it.

Peg is HEARD upstairs.

PEG'S VOICE (O.S.)
Too busy to help out. Too busy with them coming any minute. And I know I can't even ask you what's new cause if it ain't on the sports page or the funnies you don't know about it.

INT. KITCHEN - MORNING

Peg furiously picks up the cigarette mess around the fridge. She shoves things back on top and opens the fridge.

PEG

Ho-ly cow. Did you eat all my eggs?
What did you do with my eggs?!

JOHNNY

Stuffed em up my butt. How come
every time I read the paper you
bother me?

PEG

Go somewhere else.

JOHNNY

I can't spread the paper out
anywhere else.

Eugene quietly emerges in the doorway.

PEG

(To Johnny)

You got your own room to go to!

EUGENE

I'm back.

JOHNNY

(to Peg)

Have you seen all the shit she's
got in there?!

Peg slams the fridge closed, Johnny curses her under his breath. She curses him. Eugene takes in the both of them. Peg notices Eugene near the doorway to the basement.

PEG

(To Eugene)

Where you been?

EUGENE

Gone.

PEG

Did you go to the store?

EUGENE

Yeah.

PEG
Did you remember to get my
Vantages?

EUGENE
Nope. I forgot.

PEG
I figured you would.

Johnny looks up. He turns the paper, noisily. Mutters.

JOHNNY
No cigarettes in the whole damn
house...

PEG
And no eggs.

Peg drops a mixerblade on the floor. Eugene moves
surprisingly swiftly to pick it up. She snatches it from him. *

PEG
I got it! *

Eugene shifts his eyes, glancing at her, then Johnny. He
looks up at the clock. *

EUGENE
Maybe I'll go again later...
(turns to Johnny)
Where's Ashley? *

JOHNNY
How should I know?

Eugene continues to look at him.

JOHNNY (CONT'D)
- What?

Eugene turns and goes downstairs. Peg gets a cigarette from
her apron pocket.

PEG
Let me have my lighter back. *

Johnny flings the Bic across the room at her, not looking.
She misses it and picks it up. *

PEG
Thanks. *

After a second Johnny realizes something and looks at her. *

PEG *

One. I had one cigarette I was
saving. *

He glares at her. *

PEG *

And I need it more than you do.
Lord knows. *

He turns away from her, steaming. *

PEG *

Go find Ashley. She may need
something. *

JOHNNY *

If she needs something she'll
holler. *

MOMENTS LATER *

ASHLEY, 20 is in the kitchen. She has a sweet face. She is nine months and 6 days pregnant. She stares at Johnny with great love. She holds a paperback called "Shape Your Pregnancy."

ASHLEY

Have you ever met her? Is she thin?

PEG

How could I have met her, Ashley?
Use your head.

ASHLEY

I bet she is thin. I bet she's prettier than I am, too. I know I'm gonna hate her. I can't wait. Hey, did you know I lost two more pounds? Yesterday all I had all day was a hot dog, that's it. And just a little bit of mustard, but no bun. And I boiled it, too, cause that's better than fryin'. And all I'm gonna have all day today is tuna fish. That's it. Can you tell I've lost weight? Look.

Peg is engrossed in her cake. Undaunted, Ashley turns and presents herself to Johnny.

ASHLEY (CONT'D)

Look, Johnny, look. I got this book, and it's got exercises you can do all the way up till you give birth, and even after. It's got 14 different exercises on how to tighten your stomach. Isn't that great?

Johnny ignores her, hunkering down closer to the paper. Ashley takes a second, then cheerily turns back to Peg.

ASHLEY (CONT'D)

You makin that for -

PEG

Yes. Now, don't mess. Sit down. Or something.

ASHLEY

I'm too excited. What's she like?!

PEG

Ashley sit down!

Ashley walks to the window and looks out. She comes over to Johnny looking at him adoringly. Maybe touching him. He pays her no attention.

ASHLEY (CONT'D)

Have you come up with anything yet? Huh? I know if it's a boy we'll name it Johnny, but what if it's a girl? I guess we could still name it Joni and spell it with an I. What do you think?

JOHNNY

I think it's stupid.

ASHLEY

Well... So are you. You're stupid too.

PEG

Damn it!

Peg has burned herself. She runs her finger under water. Eugene emerges from the basement.

EUGENE

I'm going to the store. Anybody need anything?

*
*
*
*
*
*

No one looks up. Eugene wants a moment, then heads back downstairs. Ashley looks up from her book. *

ASHLEY *

...Huh? *

PEG *

(Realizing) *

Did he say he was going to the store? Eugene? - Did he leave? *

ASHLEY *

What time did they say? It's almost 8:30. *

PEG *

Eugene! Hell. Why does he do that everytime? Just sneaks off without anybody knowing. What am I gonna fix them for breakfast?!

(Yelling at top of stairs) *

Eugene! *

A BUZZER goes off, Peg curses. Excited, Ashley lifts her bare foot and reaches out to touch Johnny's pants' leg. *

JOHNNY *

Quit it. *

He jumps up, goes to the oven buzzer. *

JOHNNY *

Turn this shit off! *

PEG *

Leave that timer alone! Johnny! *

JOHNNY *

It's drivin me crazy! *

JOHNNY *

All I'm doin is sitting here trying to read and she's botherin me and things are going off - I mean - God damn! *

Ashley watches him like a doting child. *

INT. VOLVO - MORNING

George stops, puts the parking brake on. Madeleine starts to open her door when he grabs her. They smile. They begin to make out - all over each other.

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downstairs. Ashley looks up from her book. *

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open her door when he grabs her. They smile. They begin to
make out - all over each other.

MADELEINE

...Johnny, Ashley, Pat, Eugene.

GEORGE

Peg.

MADELEINE

Peg.

(Laughing)

What did I say?

They continue to make out.

INT. BASEMENT GARAGE - MORNING

Eugene goes to his car, glances up, and sees through the open garage door the Volvo parked in the driveway. More polite than abashed, he quickly turns away and heads to the door of the finished basement.

INT. KITCHEN - MORNING

Eugene emerges from the basement stairs.

EUGENE

Hey. I think they're here.

No one pays attention.

ASHLEY

Was that a car door? They're here!

She barrels past Eugene and POUNDS downstairs to the basement, screaming. Peg looks at the disarray of her kitchen and panics.

PEG

Oh lord! Dammit. Look at thi-

She goes to the table and tries to pull the paper away from Johnny, straightening.

PEG (CONT'D)

You comin'? You haven't seen your brother in 3 years - you -

JOHNNY

(pulling paper back)

Quit it!

PEG

Oh, for goodness sake. Come on Eugene, George is here.

They go downstairs.

Johnny HEARS the excited VOICES and CAR DOORS opening. He looks down and sees Ashley's 'Shape Your Pregnancy' on the table. He sees the ad for the stripper. He HEARS GEORGE'S VOICE.

GEORGE (O.S.)

We're happy we're here...

He starts to get up, panicked, he looks around - no where to run, no where to go. He hunkers down and covers his ears, like a child, moving his lips, trying to read.

INT. BASEMENT GARAGE -- MORNING

Madeleine emerges from the car, straightening herself, smiling, as Ashley hangs on George's neck. His hair is slightly mussed and there are traces of lipstick on his neck. Ashley squeals, and Eugene and Peg exclaim - everyone talking at once.

ASHLEY

You're here! You're here You're here!

EUGENE

You're here.

Peg looks at Madeleine - taking her in.

PEG

(turning back to George)

You look thin.

EUGENE

(looking at car)

This rented?

GEORGE

(Introducing Madeleine)

And this is -

Ashley swings from George and plows into Madeleine, grabbing her in a bear hug. Madeleine laughs, taken aback.

ASHLEY

Oh my god you're beautiful!

MADELEINE

(Laughs, kisses Ashley's cheeks)

It's a pleasure to meet you.

Ashley is thrilled. Madeleine goes to Eugene and busses him, then to Peg, giving her cheeks kisses. They freeze.

MADELEINE (CONT'D)

Pat. So nice to meet you.

ASHLEY

Oh boy!! I'll say.

Ashley takes Madeleine's arm and begins to drag her towards the finished part of the basement, as Peg gives George a hug, and Eugene opens the hood of the Volvo.

INT. BASEMENT -- MORNING

The finished part of the basement - the tv viewing area, and back in one corner - Eugene's workshop.

Ashley squeezes through the door, linked arm in arm with Madeleine. Madeleine turns back toward the garage looking for George and sees Eugene and George looking under the hood.

ASHLEY

Do you diet?

MADELEINE

No. I run. And swim some.

Still in the doorway, Madeleine turns back to Ashley, and knocks a ceramic cardinal off the wall with her shoulder-tote. It tumbles to the floor and SMASHES to bits.

MADELEINE

Oh no -

Peg, by the car, turns towards the sound.

PEG

What was that?

Ashley looks at the scattered pieces, mortified. She looks up at Madeleine.

MADELEINE

I'm so sorry -

Ashley glances back towards the car at Peg, approaching. She looks back at Madeleine and mouths 'Shh'.

ASHLEY

(To Peg)

I smashed your birdy!

Peg comes in the room, horrified.

PEG
Ashley!

MADELEINE
No, darling - she -

ASHLEY
I just turned and bumped it. I'm
sorry. We can get you another one.
Can't we get you another one?

PEG
I declare, Ashley.

ASHLEY
I'll clean it up! Let me do it.

MADELEINE
She didn't - I -

Peg looks at Madeleine; her clothes, make-up, hair.

PEG
You go on upstairs.

She turns Madeleine and shoves her up the stairs.

PEG (CONT'D)
I'll see if we have anything to feed
you. Soon as I clean up Ashley's mess.

She pushes Madeleine halfway up the stairs. Ashley crouches for the pieces, glances up and gives Madeleine a tiny wink. Madeleine, hesitates, then reluctantly heads up the stairs towards the kitchen. When she's gone:

PEG
No wonder he's thin. She sure don't
look like she can cook.

ASHLEY
I love her.

INT. KITCHEN -- MORNING

MADELEINE
(In the doorway)
Hi. - Johnny?... Hi. I'm Madeleine.
...I married George.

She goes to him at the table and kisses both of his cheeks. He blushes beet red, staring at her.

JOHNNY
(small)
You got a cigarette?

MADELEINE
What? Oh. No. Sorry.

JOHNNY
George got any?

MADELEINE
George? Oh no. George doesn't smoke.

JOHNNY
He give it up?

He stares at her. She takes his face in her hands.

MADELEINE
I can see you're brothers. You're just as handsome.

She lets him go. Color comes to his cheeks, he turns back to his paper, repositioning his ball cap.

JOHNNY
(mutters)
He give up being an asshole, yet?

MADELEINE
(still smiling)
Huh? What was that?

ASHLEY
(bursting in the room)
Madeleine! I'd swim too, but I wouldn't be caught dead in a bathing suit like this. See, I'm going to have a baby.

MADELEINE
(kidding)
No!

ASHLEY
I am too. Any second now. But I've got this book, with exercises, and I'm trying to lose weight cause Johnny doesn't like me when I'm heavy, and I can't stand it either.