

BUNNY

Written by

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FADE IN.

INT. BEDROOM. DAY.

BUNNY DELANEY (17 yrs old, everything about Bunny is BIG - tall and heavy set, wearing a tracksuit that's too tight for her, piles of make-up, a tight pony tail with hair in braids and extensions woven in and fake nails covered in elaborate designs) stands in a bedroom quickly packing clothes into a black plastic bag. The bedroom is a mess with wallpaper ripped off, graffiti tags and music slogans written everywhere. Bad rap music blares tinnily from her phone. She looks out the window and sees a car pull up onto the path outside. Outside looks like an everyday council estate. Vans and taxis parked in the driveways of terraced houses. Kids zipping by on electric scooters.

INT./EXT. CAROLINE'S CAR. DAY.

CAROLINE (40's, looks as worn out as her cheap suit) parks on the curb opposite Bunny's house and stares up at Bunny looking back at her from the upstairs window. Bunny smiles at her and gives her the middle finger. Caroline takes a deep breath and exits the car, heading towards the open door of the house.

INT. BEDROOM. DAY.

Bunny ties the black plastic bag into a knot at the top. She reaches under a pillow and takes out an old photo - it's of two young girls aged about four and eight, a woman stands behind them but her face is scraped out. She pockets the photo then presses a button on her phone and records a video of herself.

BUNNY

(pouting, doing her 'phone  
face' and half shouting  
into the phone)

Listen I'm outta here like yester-  
year! If I was green I'd be  
leafing. If I was an atom I'd be  
split! Can't keep a good bitch  
down! Do ya know wha I mean!?

BREDA (50's face like stone, in a dressing gown and slippers) swings open the bedroom door, she's holding a cardboard file stuffed with papers.

BREDA

(trying to stay composed)  
Your social worker's here.

Bunny continues to film and holds the phone up to Breda.

BUNNY

And this is Breda. Fed us nothin  
but Coco Pops morning noon and  
night! Didn't give a BOLLIX where I  
was on my weight loss journey!

Breda tries to swat the phone away.

BREDA

No filming!

Bunny presses her phone off and heads down the stairs,  
dragging her black plastic bag behind her.

BUNNY

(over her shoulder)

Chillax it's only me Snap Chat.

She passes an open door into the sitting room where ERIC (14,  
in a grey tracksuit) sits next to his DAD (50's t-shirt and  
jeans).

BUNNY

(shouting in)

See ya later PERVERT!

Eric starts to wave goodbye but his Dad nudges him to stop.

Caroline has arrived at the open front door of the house.  
Breda shoves the report file into Caroline's hands.

BREDA

(to Caroline)

The graffiti was the last straw.

CAROLINE

I'm sorry Breda.

BUNNY

What are you saying sorry for? I'm  
the one leaving here TRAUMATISED!

Bunny heads down the driveway.

BREDA

I've itemised everything that she  
stole.

CAROLINE

Ok well look we'll /

Bunny swivels to face Breda one last time, squaring up.

BUNNY

Stole? Stole!?! Do you think I'd be bothered stealing any of your shite jewellery?! Only thing that'd be good for would be to melt it down and get it made into a poxy key to LOCK THE FUCKIN BATHROOM DOOR! Stop your pervert son from walking in EVERY TIME I TOOK A SHOWER! If you're wondering who's doing all the stealing - you could ask your CON ARTIST husband how he can afford to be on disability and still spend EVERY DAY IN THE BOOKIES?!

Caroline hurries past her.

CAROLINE

(angrily)

Bunny! Get in the car!

As Breda glares from the front door Bunny gives her a triumphant two fingers. Breda slams the door in disgust, revealing giant pink spray-painted letters reading 'BUNNY WOZ ERE' and a drawing of two giant bunny ears. Bunny takes a selfie with the graffiti'd door in the back ground.

-----TITLE SEQUENCE 'BUNNY'-----

INT. TOILET CUBICLE. DAY.

ANN (40's, simply dressed, fresh faced) sits on the toilet in a small toilet cubicle staring at a pregnancy test stick.

INT. 'FOSTER CONNECTS' OFFICE. DAY.

BARRY (40's a little uncomfortable in his best shirt and trousers) sits next to an empty chair across a desk from the Foster Connects Manager OLGA (50's, officious looking). Posters adorn the walls about the joy of fostering. Two pens and two contracts, both open on the signature page, sit on the desk in front of Barry. Both Barry and Olga are awkwardly waiting for Ann to return. Olga checks her watch.

INT. TOILETS. DAY.

Barry tentatively enters the bathroom. The sound of him entering snaps Ann out of her daze. She shakes the pregnancy test stick, the test result reads 'Not Pregnant'. She looks immediately disappointed. Barry gently knocks on the cubicle door.

BARRY  
 (through the door)  
 You ok love?

ANN  
 (trying to sound cheery)  
 Yeah of course. One sec.

BARRY  
 We don't have to do this you know?  
 You just say the word and we can  
 run off hand in hand into a child  
 free world of late night parties  
 and sexual excess.

Ann hides the pregnancy test in her handbag. She pulls up her trousers and swings the cubicle door open.

ANN  
 (joking)  
 Don't say 'sexual excess' in the  
 foster offices love.

Barry nods in emphatic agreement, grimacing at his own words.

ANN  
 No we got this.

BARRY  
 (playfully)  
 We got this? For reals?

ANN  
 (matching his playfulness)  
 For reals Sugar Tits. Come on,  
 let's sign on the dotted line.

Ann heads to the sinks to wash her hands. Barry nervously clutches invisible pearls.

INT./EXT. CAROLINE'S CAR STREET OUTSIDE ST. KILLIAN'S HOMELESS SHELTER. DAY.

In a rundown area of the city centre, dirty buildings stretch out and buses rumble by - Bunny and Caroline sit staring at the large ominous building across the street. Bunny's previous bravado now completely gone.

BUNNY  
 Are you for real?

CAROLINE  
 It's the last free bed in the city  
 Bunny. They're doing us a favour.

INT. ST. KILLIAN'S HOMELESS SHELTER. DAY.

DERVLA (30's, photo ID around her neck, taker of zero bullshit) walks ahead of Bunny and Caroline, down a corridor that's covered in 'Drugs Kill' posters and info about curfews. She swings open a door to a large grim hall that has about twenty single beds all in rows. Caroline and Bunny stare in from the doorway. The beds are covered in different well worn sheets, most have lockers beside them, three or four have old women sitting on them or lying in them.

DERVLA

It's quiet now. We let the aul wans  
in from three. The rest come in  
from eight.

One OLD WOMAN coughs a death rattle which terrifies Bunny.

CAROLINE

(nervously)

Is this where you're putting Bunny?

Dervla struts off down the corridor again, talking over her shoulder to them, they scurry after.

DERVLA

No. Princess here, being seventeen,  
is booked into the deluxe suite.

Dervla opens the door to a tiny supply room, packed with shelves stacked high with cleaning products and toilet rolls and barely enough room for the camping bed that's covered with some folded sheets and pillow covers and a stained pillow.

BUNNY

(in disbelief)

You're joking me?

DERVLA

I never joke.

BUNNY

I'm not sleeping in that. Next to  
all them chemicals. I won't be able  
to breathe. My eyes are stinging  
just standing here. (winding  
herself up) I'm gonna have an asthma  
attack.

CAROLINE

You don't have asthma.

BUNNY  
 (continuing to freak out)  
 Me lashes are gonna melt off with  
 the fumes. I'm not staying here.

Bunny hurries back down the corridor.

CAROLINE  
 (calling after her)  
 Bunny?!

BUNNY  
 (shouting back)  
 I'm gonna be sick! Im going toilet!

INT. TOILETS. DAY.

Bunny charges into the toilets and takes her phone out. She presses a button and listens. Nobody answers.

BUNNY  
 (into the phone)  
 Keeva why do you never answer?  
 You'd want to see the state of the  
 place they're trying to put me in.

As she's talking Bunny's looking around the toilets. She can see there's someone in the cubicle at the end. She can hear a low moan and when she looks under can see a woman on her knees wedged between the toilet and the toilet door.

BUNNY  
 Hang on. Ah there's  
 someone...(calling to the person in  
 the toilet)Are you ok in there?  
 (into the phone) Call me back you  
 fuckin bitch.(She hangs up).

WOMAN BEHIND THE DOOR  
 My pipe!

Bunny looks around and sees a handmade pipe, used to smoke crack, on the ground. She picks it up. As soon as she does Caroline enters the toilets. Caroline sees Bunny holding the pipe.

CAROLINE  
 (completely shocked)  
 Bunny!

Bunny, with a fright looks at Caroline then at the pipe in her hand and back at Caroline.

EXT. HOMELESS SHELTER. DAY.

Caroline rushes Bunny out of the shelter and onto the street. Caroline presses buttons on her phone.

CAROLINE

We're not in the place two seconds  
and you're smoking drugs.

BUNNY

I wasn't smoking it! It fell! I was  
giving it back!

Caroline stops and waits for someone to answer her phone call.

INT. 'FOSTER CONNECTS' OFFICE. DAY.

Ann, Barry and Olga all stand. Barry is holding a copy of their newly signed contract. Barry and Olga shake hands, then Ann and Olga shake hands, then jokingly Ann and Barry shake hands with each other, which amuses only them.

BARRY

(excitedly)

God! So when do you think we can  
expect our first one?

ANN

We're going to need time to get a  
cot in.

OLGA

It may not necessarily be a baby.

ANN

(faking that she wouldn't  
care either way)

Of course yeah.

OLGA

You did agree to take any age.

ANN

(overly sincere)

Oh God yeah. Absolutely.

BARRY

Might end up doing 'school runs'.

The thought of doing this mundane task obviously thrills him.

Olga's phone rings. She answers it.



OLGA

Hello?

EXT. ST. KILLIAN'S HOMELESS SHELTER. DAY.

Caroline listens into her phone. Bunny stands behind her.

CAROLINE

(into her phone)

Olga! Listen there must be someone  
who can take her. I'm desperate.

INT. 'FOSTER CONNECTS' OFFICE. DAY.

Olga puts her hand on Ann's arm to stop them leaving and  
signals for them to listen.

OLGA

I actually think I have the perfect  
couple right here.

Ann and Barry look at each other in excited panic. Barry  
mimes kissing a baby in his arms. Ann, laughing, nudges him  
to stop.

CUT TO:

INT./EXT. O'DOWDS' HOUSE. NIGHT.

Ann and Barry open their front door to Caroline and Bunny. A  
look crosses their faces that they're shocked at the sight of  
Bunny but they both quickly paste on smiles.

BARRY

Hello there!

Bunny marches straight in, holding her black plastic bag of  
clothes and stands in the kitchen looking grumpily around.  
The O'Dowd's house is small and a little worn down but the  
walls are covered with colour and colourful ornaments from  
their travels and photos of happy family members. Ann, Barry  
and Caroline arrive in behind her. Caroline is distracted by  
her phone buzzing

CAROLINE

(flustered)

Well, this... is Bunny.

Caroline's phone rings again, she presses a few buttons on  
it. Ann, Barry and Bunny all stand in embarrassed silence for  
a moment.

BARRY

Hi...Bunny, I'm Barry, this is Ann.

He tentatively goes in for a hug. Bunny swiftly raises a hand to stop him.

BUNNY

(sternly)

Consent Barry. I didn't give it.

BARRY

(mortified)

Oh God yeah of course. No you're dead right. Absolutely. We're BIG on consent in this house.

CAROLINE

(still staring at her phone)

Sorry Bunny's in a bad mood /

BUNNY

(defiantly to Caroline)

/I'm not in a bad mood Caroline. I'm not coming down off a cocaine high. I'm not jonesing for a bang of brown. My eyeballs aren't itchy, my skin isn't scratching. I'm not a fuckin junkie! (to Ann and Barry) Caroline thinks I'm using cos she found me holding a crack pipe.

BARRY

(shocked)

Crack? Oh God well we're REALLY not into crack in this house.

BUNNY

Relax Jack everyone knows crack is whack.

Ann gives Barry a look as if to say - that told you. Caroline's phone rings. She looks at it and presses more buttons. She takes the cardboard case file out of her bag.

CAROLINE

Look everything you need to know about Bunny is here.

She hands Ann the file. Bunny eyes it suspiciously. Caroline's phone keeps buzzing.

CAROLINE

Ok look I know it's late. I won't keep you.(the phone rings)

I better get this. (to Bunny) Good  
bye. (to the O'Dowd's) Good luck.

She heads out the door while talking into the phone.

CAROLINE

Hello? Speaking.

Ann, Barry and Bunny stand staring at each other for a moment. Bunny takes a reluctant deep breath.

BUNNY

Don't worry I know the drill. Get permission to eat any of the food. If I want to cook something - ask. No cooking after eight. Kitchen is closed after...nine?

Ann and Barry look at each other, not knowing the answer. She walks into the hallway.

BUNNY

(continuing in a monotone)

Telly is on from 6pm - 11pm and if I want to watch anything in particular I should write it on a piece of paper and put it on the board. Do you have a board? (Ann and Barry shake their heads NO) Nothing with sex, cursing or gambling. It's better to shower and use the washing machine during off peak times. I might not pay the bills but I can contribute by keeping them low. No friends allowed in the house. If going out leave the contact number of where I'm going. Get permission to stay out past 8pm. No shoes or plates upstairs. Everyone is responsible for their own mess so tidy up after myself. And most importantly knock before you go into anyone's private space.

Bunny proceeds to take off her shoes and gather her bags. Without anyone seeing she manages to sneak the cardboard case file into one of the bags.

ANN

Well that sounds very...well thought out. Can I just add -

Bunny looks at Ann as if to say 'What?'

ANN  
(with an honest smile)  
We're really happy and excited that  
you're here. In our home.

Ann looks to Barry, who nods encouragement.

ANN  
(to Bunny)  
Your home now.

Bunny examines Ann's face, to see if she's lying. Ann holds her gaze, she means every word. Barry puts his arm around Ann.

Bunny softens for a moment, with relief that they're not assholes. But before a smile can establish she hardens again.

BUNNY  
Ok yis are like something out of a  
Disney movie. I need a bit of alone  
time now, I'm a little over  
stimulated. Gonna go upstairs and  
do some mindfulness.

ANN  
I'll show you your room.

Bunny heads off upstairs and shouts the following from above.

BUNNY  
I'll figure it out. If there's a  
bunk bed though we'll have to have  
words. Gis a shout for dinner and  
don't forget to knock. What's the  
most important thing we learnt  
today Barry?

BARRY  
Eh...crack is whack?

BUNNY  
Knock before you enter Barry! Don't  
forget it!

Ann and Barry hear her bedroom door slam shut.

INT. BUNNY'S BEDROOM. NIGHT.

Bunny drops her bag and the case file on the bed and immediately checks her phone. She records a voice message.

BUNNY  
 (into phone)  
 Keeva where the fuck are you?

She sends the message and makes another voice recording.

MICHAEL  
 (singing into phone)  
 Michael...where are youououou? Come  
 to meeeeeee.

She sends that message and sits on the bed looking around. She picks up the cardboard case file and starts to read it, scanning through pages. She stops at one page and rips it out, scrunching up the page and slamming the file shut. She takes the photo of the two young girls out of her pocket and sits it on the locker.

INT. THE O'DOWD'S KITCHEN. NIGHT.

Ann, Barry and Bunny sit around the kitchen table. Bunny plays with her food and scrolls through her phone. Ann and Barry try to engage her in conversation.

BARRY  
 And so eh do you know what you'd  
 like to do when you leave school?

BUNNY  
 I left school after my junior.  
 Currently in-between courses. But  
 I'm gonna open a beauty salon. For  
 brows, lashes and nails.

She shows them her nails for approval and makes a face so they can examine her brows and lashes in the light. They both look closely and nod.

ANN  
 They're brilliant.

BARRY  
 A salon wow. That's a great idea.

BUNNY  
 Yeah gonna do a collab with my mate  
 Michael. He'll do hair. He did my  
 braids.

Bunny phone buzzes, she checks the message. It's Keeva. She's thrilled. Message reads - IN TOWN. She stands and goes to walk out of the room.

BUNNY

Right I gotta go. Meeting a mate.

ANN

It's very late to be going out. Do you have a number /

BUNNY

/ Don't shit the bed Ann. It's only Keeva. She's in town. I'll text you.

Bunny hurries out of the house, staring at her phone the whole time.

BARRY

Don't shit the bed Ann, it's only Keeva.

EXT. CITY CENTRE CAFE. NIGHT.

Bunny hurries towards a brightly lit cafe with big windows. She can see Keeva (18 but looks younger, dressed up in 'sexy going out' clothes) sitting on the lap of a much older man TONY (40's but looks older with a weathered face and stained jeans and leather jacket), both are obviously drunk. Keeva is laughing as Tony tries to look down her top, she slaps his hand away, he bounces her on his knee then holds her face to kiss her.

The sight of this stops Bunny, she watches them - obviously unimpressed. She takes a deep breath and pushes open the door of the cafe.

INT. CITY CENTRE CAFE. NIGHT.

Bunny sits next to Keeva inside the cafe as they look at Tony and another man outside having a smoke.

BUNNY

He's fuckin ancient Keeva. Where'd you meet him? The Bingo?

KEEVA

Shut up. What do you think of that?  
 (she holds up her necklace  
 for Bunny to see, it has  
 a plastic cherry on it)  
 He got that for me. Says I'm to be with him now. Fuck the BnB. And we're gonna go away for a weekend soon.

BUNNY

Where?

KEEVA

(delighted and boasting)

I dunno, to a hotel or something.

Tony rejoins them.

TONY

(hand outstretched to  
Keeva)

Right come on.

Keeva gets up to go, putting on a pink furry rucksack.

BUNNY

(sarcastically)

What, is it curfew in the nursing  
home?

TONY

(stopping to look Bunny up  
and down)

What type of name is 'Bunny'?

(smirking)

Was your Ma hoping Hugh Hefner  
would give you a job?

BUNNY

I don't know what a 'Hugh Hefner'  
is. Before my time.

Tony considers slugging Bunny but Keeva gets in front of him.

KEEVA

(to Bunny)

We're staying in one of his mates.

BUNNY

I just got here!

KEEVA

I know, I'd invite you but /

TONY

Three's a crowd honey Bunny.

BUNNY

Yeah you'll probably need room for  
your zimmer frame Granda!

Tony doesn't like this response and takes a tight grasp of Keeva's arm to steer her out the door. Bunny watches them go then stares at the empty glasses in front of her.

She starts writing a text to Ann and Barry. Text reads - 'Coming back now'. She presses send when the phone buzzes with a video message. She presses play.

CUT TO:

VIDEO - INT. NIGHT CLUB. NIGHT.

Michael (18 gay twink party boy) poses for the camera, blowing kisses. The loud dance music in the busy bar makes it hard to hear.

MICHAEL  
(obviously drunk)  
Alright bitch! Where the fuck are  
you? Come onnn I'm lonely!!

He continues to hold the phone above his head as he presses up against a man with his back to him, using the man's body as a wall to rub up and down against while sticking his tongue out to the phone. The man turns aggressively around and pushes him off.

MICHAEL  
(to the man)  
Ah relax I'm only joking. Wha am I  
interrupting your fucking bible  
meeting?!

The camera cuts off.

CUT TO:

INT. NIGHT CLUB. NIGHT.

Michael leads Bunny through the packed night club.

They both deftly rob drinks off tables as they pass.

BUNNY  
(shouting over the music)  
I just don't trust him. Like why is  
she bothering with someone so old?

Michael passes an OLDER MAN and cheekily rubs his fingers through his hair. The man turns and smiles at him.

MICHAEL  
Nothing wrong with older. I like a  
bit of salt and pepper.

Another man, with a bald head, leers at him.



MICHAEL

But what we don't like is the five  
B's. Bald head, Big belly and Baggy  
Ball sack. How's your ball sack  
baldy?

Baldy dances towards him and when he does Bunny robs a wallet  
from his jacket that's draped over a stool. Michael dodges  
Baldy and they make their way to the dance floor.

MICHAEL

You're a fucking klepto!

BUNNY

I'm saving!

MICHAEL

For what? A gastric band?

They both laugh, she pushes him which nearly sends him  
sprawling but he quickly recovers, the music crescendoes and  
they both get down on the dance floor.

INT. THE O'DOWDS HOUSE. NIGHT.

Ann and Barry both stand at the front door and open it to see  
Bunny swaying drunkingly on the front step. She pushes past  
them.

BARRY

We thought you'd be home hours ago.

BUNNY

Chillax Barney I was with a mate.

Bunny goes to go upstairs. Ann stands firm.

ANN

(sternly)

Let me make myself clear Bunny.

Bunny freezes on the stairs and turns.

ANN

All we want to do is care for you.  
Share our home with you. Help you  
feel safe. Do NOT take the piss out  
of us.

BUNNY

(squaring up)

Or fuckin what?

ANN

(frustrated and frazzled)  
I don't know what Bunny! We didn't  
get that far in the 'Adopt an  
asshole' handbook!

All three are frozen in shock for a moment at Ann's outburst.

BUNNY

(calmly)  
I respect you finding your voice  
Ann but I can't take on that energy  
right now. I'm going to go to bed  
and hopefully by tomorrow I will  
know if I'm going to report you to  
child welfare for verbal abuse.  
(turning back up the stairs  
again)Good night.

INT. BUNNY'S BEDROOM. MORNING.

Bunny's in her pyjamas, her hair and make-up are messy. She  
leaves a voice message into her phone.

BUNNY

Keeva call me whenever Fritzel is  
done with you.

She hangs up and throws the phone down. Then with a pen from  
the bedside locker she starts to draw on the wall behind the  
head of her bed. Frantic at first, with giant strokes of the  
pen but then with more purpose. She's drawing two big rabbit  
ears. She is solemn and in her own world.

INT. THE O'DOWD'S KITCHEN. MORNING.

Bunny, still in her pj's, enters the kitchen, Ann stands at  
the counter.

BUNNY

(breezily)  
Listen even though your language  
was colourful last night Ann I'm  
sorry for being /

A voice comes from the kitchen table. GRETA (Ann's elderly  
Mum, colourful mismatched clothes, twinkle in her eye but  
alzheimers has set in)sitting at the kitchen table.

GRETA

(to Bunny)  
Nora! Sit down here.

Bunny gives a confused look to Ann.

ANN

Bunny, this is my Mam Greta, she comes every Wednesday.  
No Mam that's not Nora.  
(to Bunny) Nora was her sister, she's dead years. Mam has alz /

GRETA

(getting upset)  
Dead? Nora dead? My Nora?

Bunny and Ann look at each other, knowing Ann has said the wrong thing. Bunny composes herself and takes Greta's hand.

BUNNY

(to Greta)  
No I'm not. What's she talking about Greta? Amn't I right here?

Greta examines Bunny's face.

BUNNY

It is me Nora.  
(referencing Ann)  
She doesn't know what she's saying.  
An awful eejit isn't she.

GRETA

(relaxing)  
Yes she is. An awful eejit.

Greta and Ann are smugly united at what an eejit Ann is. Ann exhales, smiling at Bunny that she's saved the moment.

BUNNY

(to Greta)  
Sure we're two peas in a pod aren't we?

GRETA

(grinning at Bunny)  
That's right! Two peas in a pod. I love you.

At first Bunny is struck by this comment but quickly responds.

BUNNY

(with a big smile)  
And I love you. You're the best sister in the world.

Everyone is delighted and Bunny can't help herself, giving Ann a sly look.

BUNNY  
 (gesturing towards Ann)  
 And the state of her. Is it just me  
 or is she a bit smelly?

Both Greta and Bunny examine Ann.

GRETA  
 (nodding agreement)  
 She is a bit smelly!

BUNNY  
 (enjoying herself)  
 And where did she get that outfit?  
 From the bin?

GRETA  
 She did, she got it from the bin.

Ann pretends to be insulted.

BUNNY  
 (laughing for the first  
 time)  
 Well that's why it's so  
 smelly! (wafting her hand in front  
 of her nose)

Ann loves Bunny in that moment for making her Mother so happy.

GRETA  
 (smiling adoringly at  
 Bunny)  
 Two peas in a pod.

Bunny puts her arm around Greta and smiles cheekily at Ann.

INT. BARRY'S ART STUDIO. DAY.

Barry, dressed in his painting overalls, shows Bunny around his studio. Beautiful colourful paintings cover every surface. It's obvious he has talent.

BARRY  
 So if I'm not in the house, I'm  
 usually out here. Messing around.

Bunny, for once, is lost for words as she admires the art. She tentatively goes to touch the paint on one but stops.

BARRY  
You can touch it.

BUNNY  
No. If you break it you buy it.  
That should be the rule. Write that  
down Barralina. And you sell these?

BARRY  
I try to.

Bunny stops in front of a different one.

BUNNY  
And what's this one called?

BARRY  
It's part of a trio called -  
'Chance, whimsy, paradox'.

Bunny looks doubtful.

BARRY  
Kind of hard to explain out of  
context.

Ann enters, all excited with a big smile.

ANN  
Bunny (pause) I've just put your  
name down for a beauty school  
course that's started in the  
village. You start next week!

Both Barry and Bunny look like this is a bad idea.

BUNNY  
(confused)  
What do you mean start next week?

ANN  
(not reading the room)  
Yeah, you've only missed two weeks  
of classes. You'll easily catch up.  
I explained your situation /

BUNNY  
(getting aggressive)  
You don't need to be 'explaining  
me' to anyone!

ANN  
(trying to clear the air)  
No it's not like that!

It's just an opportunity to train,  
so you can eventually open your  
own...like you said at dinner.  
They're very nice Bunny /

BUNNY

(it's too much for her)  
Yeah well maybe I'm not nice! Did  
you ever think of that?!

Ann gives a look - come on Bunny you're lovely.

BUNNY

(she turns to Barry)  
'Chance, whimsy, loads of cocks'  
they're crap names.

She stalks over to the door, flinging it open.

BUNNY

Your paintings are shite, no-one's  
gonna buy them!

She leaves and slams the door behind her. Ann and Barry give  
each other a look to say 'that didn't go well'.

EXT. OUTSIDE THE O'DOWDS HOUSE. DAY.

Bunny hurries down the driveway out of the house, directly  
into Caroline's path. From Caroline's face it's clear she's  
come with news.

INT./EXT. CAROLINE'S CAR. DAY.

Caroline and Bunny sit in the parked car. Bunny has her arms  
crossed defiantly.

BUNNY

When were you talking to her?

CAROLINE

Yesterday. She says she's been  
sober for eight weeks.

BUNNY

(sarcastically)  
No way a whole eight weeks?

CAROLINE

She's your Mam.

BUNNY

(defiantly)

I know exactly who she is. I'm not meeting her. You can't make me.

CAROLINE

Fine. I had to tell you though. It's good she got in touch Bunny. You turn eighteen in four months. No more foster homes.

BUNNY

Yeah and you won't have to bother with me anymore.

CAROLINE

You're going to need people.

Bunny just turns to stare out the window.

EXT. OUTSIDE THE CITY CENTRE BUS STATION. DAY.

Bunny and Keeva sit on a wall, Tony is nearby talking to a gang of men. Keeva opens a shopping bag full of booze and takes out two cans of beer and hands one to Bunny. Keeva is quite drunk.

BUNNY

Bottoms up Buttercup.

KEEVA

Straight to hell Jezebel.

Tony comes over, kisses Keeva and takes the bag of booze.

TONY

(to Bunny)

You in a better mood today?

BUNNY

Fuck off.

TONY

(shouting over to the men)

Lads! Wouldn't she be lovely if she smiled?

The gang of men send back yelps of encouragement and wolf whistles. Tony grabs Bunny by the hand and tries to get her to raise an arm in a dance. Bunny is not impressed.

TONY

Get up and give us a spin!

He tries to pull her up but she pulls away from him aggressively.

BUNNY  
I said FUCK OFF!

Tony stops. His mood immediately darkens.

TONY  
Keeva get up.

Keeva gets up.

BUNNY  
(not liking what she sees)  
Sit down Keeva.

Tony has Keeva by the hand. She spins slowly around.

TONY  
That's it good girl. Isn't she  
gorgeous? (He starts singing a  
tune) Di di di di di diiii!

Keeva does a little dance. The gang of men all start clapping and singing to encourage her. Keeva smiles drunkenly, ignoring Bunny's glare. Bunny stands up and storms off.

INT. BUS STATION TOILETS. DAY

Bunny comes out of one of the cubicles. Keeva is waiting for her.

BUNNY  
The fuckin state of you dancin.

KEEVA  
Stop.

BUNNY  
Stop what? He's a creep.

Keeva moves to the mirrors and fixes her make-up.

KEEVA  
(without looking at Bunny)  
I'm moving in with him.

BUNNY  
(completely shocked)  
I thought you were waiting for me?  
I've only another four months. Then  
me and you in our own place. Like  
we planned. I've been saving.



KEEVA

(talking at Bunny's  
reflection)

It's not that simple Bunny. There  
are no places. And he's helping me  
make money.

BUNNY

How?

Keeva looks directly at Bunny now.

KEEVA

How do you think?

Keeva exits past Bunny, leaving her alone and worried.

INT. BEAUTY TECHNICIAN COURSE. DAY.

Bunny sits at a counter on a high school in a beauty tech classroom. The OTHER STUDENTS (all wearing the beauty school uniform of a pink tunic. Everyone's make-up and hair are perfect) chatter around her as they take their places. Bunny looks inside her handbag and takes out an old, dusty stained make-up bag full of used make-up pots, well worn brushes and small nubs of make-up pencils. She watches the other students wheel in and unpack elaborate make-up cases, full of the best kit. They lay out their rows of products and set up ring lights. Bunny starts to lay out her gear. Two of the girls nearest Bunny nudge each other and start to laugh at the stuff she's laying out. Bunny is mortified and puts them straight back in her bag.

INT. BEAUTY TECHNICIAN COURSE. DAY.

Bunny is sitting with her hair held back in a headband. Her classmates all circle her as the tutor Miss Grace (30's and groomed within an inch of her life) tries to wipe at her face with a a pad of make-up remover. Bunny flinches dramatically.

MISS GRACE

Bunny you're going to have to sit  
still.

BUNNY

You're gonna stab me in the eye.

MISS GRACE

I have never once stabbed anyone in  
the eye. Close your eyes.

Bunny closes her eyes, after a few peaks and a few more nervous jolts she seems to relax. Miss Grace starts to wipe at her face with the make up remover.

BUNNY

Oh it's freezing!

There is a marked difference between the colour of Bunny's foundation and her natural skin colour. Without Bunny seeing - Miss Grace holds up the dirty make up pads for the class to see. Some of them groan.

Paranoid, Bunny acknowledges this groan and knows without looking that it's about her.

MISS GRACE

Bunny obviously went to the drag queen school of contouring.

(this gets a sarcastic giggle from the class)

The class laughs harder now. Miss Grace wipes around one of her closed eyes, which makes her mascara just smear into a large black eye.

MISS GRACE

I should have brought in my heavy duty sander to get at some of these caked in areas.

Bunny has had enough and swats Miss Grace's hand away.

BUNNY

(angrily)

You're making a clown out of me!

Everyone laughs. Bunny sits up and glares at everyone.

BUNNY

What are your laughing at? I'm outta here.

Everyone laughs at how ridiculous Bunny looks. Bunny is furious and in her hurry to leave accidentally pushes one of the tables over, spilling make-up pots everywhere.

INT. LARGE DEPARTMENT STORE. DAY.

Bunny, Keeva and Michael are wandering the aisles of a large department store that sells everything from clothes to cosmetics. All three are carrying shopping baskets and distractedly put things in them while they chat. They are also shoplifting - hiding various products inside their jackets, down their tops and into their handbags.

KEEVA

Then when Tony and me get into a new place, with a garden, we're gonna get a dog. Gonna get one from a rescue.

MICHAEL

When I get my own place I'm gonna get a parrot and teach it how to talk. Get it copying everything I say.

BUNNY

So what...it's just gonna say 'ketamine' on repeat? Or (with a parrot voice) 'I can take it deeper'.

MICHAEL

(in a parrot voice)  
Gis a blowie. I'm down a K hole.  
Who's a pretty twink?

KEEVA

(in a parrot voice)  
Lend me tenner. Lend me a tenner.

They all fall about laughing. Then Bunny stops laughing

BUNNY

(to Keeva)  
A dog'll piss all over the place.  
You have to put their nose in it so  
they know it's bold.

Bunny holds up a make-up sample and smells it. She likes it and so puts a bottle of it in her handbag. Without realising, this has caught the attention of a Security Guard who starts following her from a distance.

Keeva, Michael and Bunny are at the cash registers now, a Shop Assistant waits.

BUNNY

(to the Shop Assistant)  
Ah no I'm after leaving my wallet  
at home! We'll come back later.

They all drop their shopping baskets and head towards the exit.

BUNNY

We had a dog when I was a kid.  
Poppy loved it. Her little  
protector.

They all leave the shop. Bunny sees Tony waiting across the street at the entrance to a laneway.

BUNNY

(raging with Keeva)  
You're joking me? I thought today  
was just the two of us?

KEEVA

He just wants to hang out.

Keeva goes to leave but Bunny grabs her by the arm.

BUNNY

Is he making you have sex with  
people?

MICHAEL

She wishes!

KEEVA

No! I tried that, didn't like it.  
He's setting me up on Onlyfans. I'm  
just doing stuff to a camera. He  
said you could do it too if you  
wanted.

Keeva runs across the street to Tony, they disappear down the lane. Bunny's about to cross the street herself when the Security Guard appears and grabs her by the arm.

SECURITY GUARD

C'mere you.

Michael runs down the street away from the shop.

INT. GARDAI STATION. DAY.

Caroline, Ann and Barry stand in the reception of the Gardaí Station. A very guilty looking Bunny walks towards them carrying an envelope and some official looking pieces of paper. She hands the pages to Caroline who quickly scans them.

CAROLINE

They're charging you.

BUNNY

They had to cos I'm on probation.

BARRY

(with a squeal)  
Probation?! Have you done this  
before? Jesus Mary and Joseph.

BUNNY

Ok Barry take it down a notch. Only dogs can hear you now.

ANN

(to Caroline)

Did you know she was on probation?

CAROLINE

(defensively)

Of course I did. It's all in the file I left with you.

Bunny grimaces while Ann gives her a look to say 'where's the file Bunny?'. Caroline is still reading the papers.

CAROLINE

(looking up)

You might reconsider letting your Mother see you Bunny.

Ann and Barry give each other a quizical look.

CAROLINE

Saying you're trying to rebuild a relationship with your Mother would be a real positive. (gesturing the paperwork) Especially seeing as there's so many negatives.

Bunny looks like a rabbit caught in headlights.

INT. BUNNY'S BEDROOM. NIGHT.

Ann perches on the bed as Bunny, on her knees, searches under the bed. Ann looks around bemused at the grafitti and endless bunny ears that are drawn on the walls including giant pink bunny ears that have been spray painted. Bunny drags out the hidden case file and plonks it on the bed.

BUNNY

There you go. In black and white. A complete history of the fuckin trials, tribulations, misdemeanors and wrongdoings. If you want to know what any fuck-wit thats handed me a sandwich over the past five years ever thought of me - it's right there.

Bunny stands, defiantly with her hands on her hips glaring at Ann, ready for a fight.

ANN  
(kindly)  
That doesn't seem fair.

BUNNY  
(thrown by this)  
What do you mean?

ANN  
I don't have the same to show you.  
(Pause, Bunny doesn't really know  
what to do with this) I'm sorry I  
forced you to start the beauty  
class.

Bunny, suddenly tired, sits on the bed.

BUNNY  
You should of seen all the gear the  
others had. Proper brushes and  
pallettes.

ANN  
Do you need a hug?

BUNNY  
No. (pause) But it'll probably make  
you feel better.

They tentatively hug. Bunny catches herself softening and so she pushes away.

Ann spots the photo of the two sisters. Bunny, seeing what Ann is looking at, puts the photo under her pillow, out of view.

BUNNY  
Right well I'm exhausted. I want to  
try and get some sleep before my  
insomnia kicks in.

Ann stands and goes to leave.

ANN  
Bunny you might think about giving  
up shoplifting. (she opens the  
door) You don't seem to be very  
good at it.

This makes Bunny laugh. Ann exits. Bunny's smile vanishes as she checks her phone. She records a voice message.

BUNNY  
Keeva? Where are you? I'm after  
getting fucking arrested.

She presses a button to send the message. She looks extremely worried.

INT. O'DOWD'S HOUSE. DAY.

Bunny stands in her pyjamas, holding a pair of scissors, facing the door into Barry's studio that has a big pink ribbon going across it. Ann and Barry stand behind her, Barry is about to explode with excitement.

BUNNY  
 (looking at the pink  
 ribbon)  
 Ann I would be seriously  
 questioning his sexuality.

BARRY  
 I'd started working on this before  
 (he looks awkwardly at the  
 both)...well before...(he mouths  
 'the arrest').

He gestures for Bunny to cut the ribbon, she does.

INT. BARRY'S ART STUDIO. DAY.

A section of Barry's art studio has been transformed into a makeshift beauty studio. A soft chair with an adjustable head and foot rest sits next to a stool and a small counter with a mirror and selection of beauty supplies. A gorgeous colourful sign 'Bunny's Beauty Bar' hangs on the wall.

Bunny is absolutely gobsmacked.

BUNNY  
 Are you actually for real?

BARRY  
 It's the dream right?

Bunny nods.

ANN  
 And seeing as you might have a  
 substantial fine to be paying off  
 soon.

BUNNY  
 OK Ann lets live in the moment.  
 (pause) This is amazing. Are you  
 sure? I'll pay you back whatever  
 all this cost. Oh God how will I  
 get customers?

Barry holds out a large diary with a list of names.

BARRY

Don't worry about that. I put the word out to a few mates who were delighted to know you're launching.

Bunny, staring at the diary, is stunned.

INT. O'DOWD'S HOUSE. DAY.

The house is full of people, mostly around Ann and Barry's age. A lot of men, some women; all chatting away to each other, having a few drinks. Ann's Mother Greta happily mingles. Everyone has had some sort of make-over 'Bunny style' some of the women look like they have drag queen make-up on with really heavy contouring and long lashes. Some of the men show off their painted nails and new lashes, some even have their eyebrows colored in extra heavy. Everyone looks slightly ridiculous but they're having a good time.

Bunny is in her element and having a great time. She holds a mirror up to DAVE (40's a really big man with a beard and a big nose) who is lying back in her make-up chair.

BUNNY

I'm putting the blusher up high on your cheeks cos of your beard. It really brings out your eyes.

He examines his own face from all angles.

DAVE

(fascinated and pleased)  
It does bring out my eyes.

Barry puts down a cup of tea in front of Bunny.

BUNNY

And in fairness Dave, we need to take attention away for your nose.

Dave is about to protest but Bunny puts her hand over his mouth to quiet him.

BUNNY

(she shakes her make-up brush at his face)  
Quiet now. Artist at work. Isn't that right Baz?

BARRY

Oh god yeah. Trust the process Dave.



When Barry leaves Ann enters with Caroline and Yvette (40's but looks much older, dressed as if she's just back from a music festival where she partied hard). Bunny's whole demeanour changes as she stares at her. All fun is gone. This is very serious.

INT. BARRY'S ART STUDIO. DAY.

Bunny and Yvette stand across from each other. Everyone else is gone but you can still hear the voices from guests in the kitchen. Bunny stares hard at Yvette while she awkwardly looks around at Barry's paintings.

YVETTE  
(meaning the paintings)  
He's good.

BUNNY  
(meaning his character)  
Yeah. He is.

YVETTE  
Ann seems nice.

BUNNY  
Yeah, she's brilliant.

YVETTE  
So you're happy here?

BUNNY  
I'm only here a wet week. They could be fuckin axe murderers for all I know. This is my twenty third foster home 'Mam'. What do you want?

YVETTE  
I'm sober.

BUNNY  
And?

YVETTE  
And part of the process of being sober /

BUNNY  
(incredulous)  
Do you not remember you've come to me before with this twelve step program apology bullshit!?

YVETTE  
It's not bullshit.

Bunny steps right up to Yvette.

BUNNY  
I will never forgive you. Poppy is dead because of you. I thought we could meet cos it would look good for me in court, that I could stomach it...but you might as well go back on the vodka Mam cos you're not gonna make it past this step.

Yvette takes a moment, her face darkens with bitterness.

YVETTE  
(quietly)  
There were two of us there that day  
Bunny.

BUNNY  
What did you say?

YVETTE  
When Poppy died. You were there  
too/

Bunny lets out an almighty long and deafening scream and pushes Yvette backwards, running her into a wall full of Barry's paintings. They come crashing down. Barry, Ann and Caroline all come running into the room. Bunny starts trashing the Beauty Bar, still screaming with rage, pushing the chair and counter to the ground, smashing the mirror. Caroline picks Yvette up and brings her from the room. Dave, Greta and a few other guests gather at the door. Barry and Ann don't know what to do as Bunny rages.

INT. BUNNY'S BEDROOM. NIGHT.

Bunny sits on her bed staring at the one photo she owns of her and Poppy. Tears stream down her face as she sniffles.

INT. BARRY'S ART STUDIO. NIGHT.

Ann and Barry finish cleaning up after Bunny's mess. Ann holds out a black plastic bag while Barry pours a load of broken glass into it.

BARRY  
I was half hoping she'd trash a few  
of the paintings.

(They both look at a painting that only has a few brush strokes on it). 'Whimsy' could certainly do with something.

INT. DOOR OUTSIDE BARRY'S STUDIO. NIGHT.

Bunny tip toes to the door and before she opens she listens.

INT. BARRY'S ART STUDIO. NIGHT.

Ann looks around at the mess.

ANN  
(suddenly exhausted)  
Jesus Barry are we able for this?

BARRY  
Course we are.

ANN  
I did a pregnancy test. In the foster home offices.

BARRY  
Ann! You did not! Oh my God!

ANN  
Relax Jack, 'squealing is whack'.  
It was negative.

BARRY  
Well cos if you had of kept that a secret from me.

ANN  
Sssh no I know. It's just...  
(pause) This was meant to be our baby's playroom.

INT. DOOR OUTSIDE BARRY'S STUDIO. NIGHT.

Bunny hears all of this. She's devastated and creeps quietly back upstairs. Her phone buzzes, she grabs it out of her pocket. It's a text from Keeva. Text reads - BUNNY PLEASE COME AND GET ME. I'M SCARED. A look of panic crosses Bunny's face.

INT. BARRY'S ART STUDIO. NIGHT.

Barry looks at Ann with mock shock.

BARRY

Wait. Did you say 'Baby's  
playroom'? I thought you said  
'Bunny's Rage Room'! Woh Ann you  
need to enunciate.

Ann, appreciating the joke, pushes him gently, pretending to be annoyed.

INT. HALLWAY OUTSIDE BUNNY'S BEDROOM. NIGHT.

Ann, carrying a tray with sandwiches and a drink, knocks tentatively on Bunny's door. She waits a moment but hears nothing.

ANN

Bunny? Are you ok?

She opens the door.

INT. BUNNY'S BEDROOM. NIGHT.

Ann looks around. Bunny's bed has been made and all sign of her - her bags, make-up, clothes on the floor, are gone. She's gone.

ANN

(frightened)  
Barry!

Ann puts the tray on a chest of drawers and Barry appears.

BARRY

What love?

They both stare at the giant pink bunny ears above the head of the bed. They've been altered now, with black spray paint, to look like a hand with two fingers sticking up, (giving the 'Fuck off' sign).

INT. HOUSE PARTY. NIGHT.

Bunny tentatively walks in the door of a sitting room where a bad house party is happening. She holds onto her black plastic bag of clothes. The room is dimly lit and bad techno blares. A young fella stands swaying, with his top off, in the light of the entrance to the kitchen. Three middle aged men sit passing lines of coke to each other.

An old woman, very much out of her head, sits up nodding and talking to herself. A young woman sits slumped next to her. The sound of people shouting comes from upstairs. Everyone is too out of it to notice Bunny. She stands, terrified but trying to be brave, looking around. The sounds of shouting upstairs gets louder. She sees Keeva's pink furry rucksack hanging on the back of a chair.

FADE TO BLACK.

