

MAKEUP

By

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FADE IN:

1 INT. MEN'S PUBLIC TOILET - AFTERNOON 1

SUPERIMPOSE:

"January, 2012"

Running water pours deep into a metal sink, the dim light flickers revealing graffiti against the walls and rubbish in the corners. HONI (17) breathes heavily rubbing water into her face and neck.

She rearranges her beanie and wipes the grime from the mirror. Gazing in the reflection she sees herself - a BOY.

A BANGING on the door.

MAN (O.S.)

Oi, get out.

Honi ignores the banging, unfolds a piece of paper - it's a sprawling collection of magazine photographs made into a collage of human legs.

More BANGING at the door.

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

Bitch, get out. Now!

2 INT. PHARMACY - AFTERNOON 2

Honi stalks behind an aisle, rubbing her fingers through medicine bottles.

She shuffles to another aisle and pockets a few bottles into her sagging jeans. The Pharmacist sees her taking them.

Honi SPRINTS to the exit.

PHARMACIST (CONT'D)

Stop!

3 EXT. BUSY STREET - CONTINUOUS 3

Honi dashes and sidesteps masses of people, gaining distance from the pursuing Pharmacist. She melts into the growing crowd.

4 EXT. BUILDING ROOF - DUSK 4

Glittering lights stretch into the horizon, ABIGAIL (18) gazes out to the stretching carpet of lights.

Honi cracks open one of the bottles, swallowing a pill.

(CONTINUED)

ABIGAIL

What is it?

HONI

It makes you go numb.

Honi offers the bottle to Abigail, she refuses it.

ABIGAIL

You ever wanted to leave? Not  
come back?

HONI

Sometimes. You need money for  
that. Why?

ABIGAIL

I don't know. Just wondering.

Abigail pulls out an INVITATION for an underground rave.

ABIGAIL (CONT'D)

You want to come to this later?

Honi glances at the invitation then to Abigail's eyes. She jumps to the the edge of the roof, dangling her head downward to the specks of people below.

ABIGAIL (CONT'D)

Honi...

Honi holds her arms out, head bowed. The pill begins to kick in, and her vision fizzes. Swaying, she nearly falls from the roof as Abigail yanks her back in.

ABIGAIL (CONT'D)

Shit, what's the matter with you?

Honi looks into the evening sky to an AEROPLANE streaming high above, leaving a streaking white trail behind.

HONI

Far out.

5 INT. HONI'S TENT - NIGHT

5

A flashlight illuminates the walls of a small tent, it's covered in magazine collages. Themes of death, love and female body litter the edges - Honi's life in pictures.

A dusty WHEEZING and COUGHING comes from outside.

VOICE (O.S.)

Honi!

6

INT. TUI'S TENT - CONTINUOUS

6

A claustrophobic tent, messy with clothes and alcohol boxes. TUI (40s), lay on his back in a COUGHING fit, gurgling.

The tent zips open, Honi crouches in.

TUI

Where the heck you been?

HONI

I was getting your stuff.

TUI

What's up with this crap?

Tui tugs on Honi's beanie - she snaps it back rearranging it snug.

HONI

Just leave it.

TUI

Think you're a boy or something eh? You been taking my pills?

Honi shrugs.

TUI (CONT'D)

That will make you sick. I need this, where is it?

Honi hands Tui the medicine bottle, he drops a load of pills down his mouth and rolls onto his side.

HONI

You sure you want to do that many?

TUI

Shut up.

HONI

Do you know how much longer we're gonna be here for?

TUI

You got anywhere better to go?

Tui shakes a metal can and opens it. He drops dollar coins into his hands, fingering through them.

HONI

I don't wanna go back to the bridge.

(CONTINUED)

TUI

You getting a job eh? Big kid in the big world. If we get kicked out, we will be back under the bridge.

HONI

I can help.

TUI

Kid, you're small time...keep to stealing magazines for your precious art.

HONI

What about that?

Honi points at the pill bottle. Tui scorns at her and rips into a coughing fit. Honi rubs his back.

TUI

Get.

Tui rips into another violent coughing fit and Honi rubs his back - Tui PUNCHES Honi in the face, she yelps.

TUI

I said don't touch me!

Honi rubs her face - it's raw.

TUI (CONT'D)

You fucking dyke...Don't come near me.

Tui raises his hand again to strike Honi, she runs out. Tui watches as she escapes out the tent.

7

EXT. OCCUPY AUCKLAND GROUNDS - CONTINUOUS

7

Honi exits the tent, running through the Occupy Auckland campground, it's a transient circus atmosphere. People sit on couches playing music, banners of "occupy" line against a fence, a trio of protestors wearing GUY FAWKES masks wash past Honi - one of them blares on a LOUD SPEAKER.

PROTESTOR

They tell me how I should live, what I should wear, how I think...We won't let them take away what's ours, the rightful occupants of Auckland. We stand fighting till the end. Occupy! Occupy!

Honi continues past a group lighting a effigy of a human, they cheer and yell as it burns. She walks out the pit of transient oddity.

Abigail walks out with JOSÉ they lock the door. Abi surprises Abi from an alleyway.

HONI

Abi.

Abi sees Honi's bruised face as she comes out of the shadow.

ABIGAIL

Honi...what happened to your face?

HONI

Can I talk to you?

Jose walks up the road, understanding the signal for privacy.

HONI (CONT'D)

I'm going north.

ABIGAIL

North?

HONI

I want you to come with me. Tonight.

ABIGAIL

What are you talking about?

Honi inches closer to Abigail, she clasps her hands and locks eyes.

HONI

We can travel together.

ABIGAIL

I barely know you...

Honi leaps in and kisses Abigail, it's uncomfortable as Abigail detaches lips and moans.

ABIGAIL

Jesus, what's wrong with you?

HONI

I'm sorry. Im sorry. I thought you were...We were together.

ABIGAIL

What are you talking about? I like you, but...

José arrives after hearing the commotion.

(CONTINUED)

JOSÉ

You okay?

ABIGAIL

Yeah. I'm fine. Just a  
misunderstanding...We're leaving.

They leave Honi in the damp street.

HONI

You still like me? I'm going  
tonight!

The call goes ignored.

10 EXT. BRITOMART BUS STATION - NIGHT 10

Honi lingers amongst a large group of backpackers at a bus-station, a NORTHBOUND BUS halts.

Honi ducks into the middle of the crowd getting on the bus. Checking tickets, the DRIVER misses Honi getting on.

11 INT. NORTHBOUND BUS - CONTINUOUS 11

Honi sits at the back of the full bus. The engine starts and begins to move. TWO TOURISTS stand looking for a spare seat. They speak with the DRIVER showing their tickets, the bus stops.

DRIVER

Alright, can I please see  
everyone's ticket? I've  
mis-counted. Pull them out  
please.

The driver walks up the aisle eyeing the tickets. Honi keeps her eyes locked on the large window - ignoring the driver.

The driver taps Honi on the shoulder.

DRIVER (CONT'D)

Where's your ticket?

Honi gazes around the bus, foreign eyes look onwards in silence.

12 EXT. BRITOMART BUS STATION - CONTINUOUS 12

The bus leaves, Honi watches it drive into the distance.

- 12 EXT. PAWN SHOP - NIGHT 12  
 Honi crouches outside, a pair of foreign gamblers walk in with Honi closely following.
- 13 INT. PAWN SHOP - CONTINUOUS 13  
 The gamblers talk to the owner, showing their gold watches to swap for quick cash. Honi looks in the glass cabinets at rings, necklaces and vintage earrings.  
 Honi sees the owner distracted with inspecting the watch with a loupe. She puts her arm around the back of the cabinet to slide it open. A voice in the background interupts.
- SHOP ASSISTANT (O.S.)  
 Hey! Hey! Shoplifter!
- The assistant comes storming forward with a bat, Honi snaps her arms back and sprints out. The assistant hurls the bat toward her, smashing a window.
- 14 EXT. PAWN SHOP - CONTINUOUS 14  
 Honi fades into the distance of city lights.
- 13 INT. SUPERMARKET - NIGHT 13  
 Honi eyes vanilla extract bottles in the supermarket, a CLERK watches as she ducks further behind an aisle. The Clerk turns the corner to Honi running toward the exit. She carries a handful of items.
- CLERK (CONT'D)  
 Hey! Stop!
- Honi jumps over the CHECKOUT COUNTER with the Clerk chasing, people freeze as they watch as her escape.
- 14 INT. VIDEO GAME ARCADE - CONTINUOUS 14  
 Breathing hard and accelerating, Honi loses sight of the clerk in the aisles of electronic video game screens and noise.  
 Seeing the clerk has given up, Honi warily leaves - VOMITING in a rubbish bin as she does.
- 15 EXT. BUILDING ROOF - NIGHT 15  
 Humming lights reach out for an eternity. Honi rips small pieces from a old magazine, dabbing them on her tongue then onto the COLLAGE. The torso and arms grow uglier with each piece placed down.

(CONTINUED)

Frustrated, Honi stands on the ledge pulling out a vanilla extract bottle from the loot, she guzzles it. The city lights begin to HUM brighter and FIZZ. She downs another bottle.

A large gust of wind blows the collage off the roof. She nearly falls trying to grab it. Stepping back to safety, she watches the collage drift into the abyss below.

The Occupy grounds can be seen from the roof, she sees some fireworks being lit off and an ensuing argument.

16 EXT. UNDERGROUND CLUB - MIDNIGHT 16

Honi sculls more vanilla extract bottle, swaying in line for the club. A revolting aggressive electronic music BOOMS from the open doors.

She ducks in as security guards check identifications.

17 INT. UNDERGROUND CLUB - CONTINUOUS 17

Honi follows red neon lights gleaming downstairs as the reverberating music grows louder with each step.

A pulsating strobe light BLINDS Honi entering the dance pit, shirtless men wave their sweat-drenched shirts around a DRUNKEN GIRL.

Honi sees ABIGAIL in the dance pit swinging with mad rhythm. She waves at her before seeing JOSÉ coming from behind, gripping his arms around Abigail's sweating body - they kiss. Honi's drunken joy turns into horror.

18 INT. CLUB LADIES BATHROOM - CONTINUOUS 18

Honi busts in HYPERVENTILATING, she rips her beanie off and frantically combs hands through her long dark hair. She madly runs the tap, washing her face. Patrons watch on at her panic.

Honi strips her oversized jacket and jersey off, revealing her thin arms. Taking deep breaths she ties her hair back, looking in the mirror she sees herself - dazed and drunk.

19 INT. UNDERGROUND CLUB - CONTINUOUS 19

Transformed, Honi wades back to the bar. A greasy Michael, prowls at the edge, gold necklaces and earrings prominent. Honi smiles at him, they yell over the pounding music.

MICHAEL

You having fun?

HONI

Not yet...What about you?

Locking eyes, Honi moves CLOSER to Michael holding his shoulder.

MICHAEL  
Getting better and better...Want  
a drink?

Honi nods, sculling a tall glass down quickly.

She clutches Michael's collar and whispers into his ear. He nods with enthusiasm and orders another drink.

20

INT. ALLEY WAY - LATER

20

Sweating and GASPING, Honi keeps her head staring into a lambent street-light. Michael moves his big lips to kiss her. Honi SNAPS her head the opposite way.

MICHAEL  
Playing tough are you?

Michael tries again to kiss Honi, she turns her head away. Michael grips onto her head TIGHT.

MICHAEL (CONT'D)  
Just fucking stay still...

Honi squirms as Michael kisses her. Squeezing his large body on her, Honi's hands shield him off. Her vision a messy kaleidoscope, she stumbles away and FALLS onto a rubbish bin - she blacks out to Michaels approaching silhouette.

21

INT. DRAG CLUB MAKEUP ROOM - DAWN

21

Silence, Honi wakes to a warm room of wigs and head mannequins placed in front of mirrors. A DRAG QUEEN sits in front of a mirror drinking wine, SHIRLEY TEMPLE (57).

Shirley delicately fits a wig cap on his head. He sees Honi waking on the couch.

SHIRLEY TEMPLE  
Easy darling.

HONI  
What...

Shirley sits next to Honi.

SHIRLEY TEMPLE  
You're a lucky girl...Very lucky.  
That's a dangerous place.

Shirley drops a FIZZING aspirin into a glass of water.

SHIRLEY TEMPLE (CONT'D)

Drink this.

Honi sculls it.

SHIRLEY TEMPLE

Do you remember anything?

Honi looks around the room - it's full of posters from GLEN OR GLENDA, SOME LIKE IT HOT and TOOTSIE. A collection of TIARAS line the wall.

HONI (CONT'D)

I don't remember. Where am I?

SHIRLEY TEMPLE

You're in my home. You're safe.

Honi slowly stands up.

SHIRLEY TEMPLE (CONT'D)

Go easy.

Honi inquisitively looks at the dressing tables - She stops at a loaded collection of FADED PHOTOS with Shirley Temple on stage and with other drag queens.

HONI

You're a homo?

Shirley Temple nods and stands behind Honi. They look at the photos.

SHIRLEY TEMPLE

Im an actress, drag queen, a fag or homo as you put it.

HONI

Sorry, just you know...It's all I've known it as.

SHIRLEY TEMPLE

And what are you then?

Honi ignores the question, pulling a photo off the mirror, it's a YOUNG MAN looking vacantly into the flash of a camera - she is hypnotised by it.

HONI

Who's this?

SHIRLEY TEMPLE (CONT'D)

That's a good friend of mine taken sometime ago.

HONI

What's the matter with him?

SHIRLEY TEMPLE

He was sad. This was just before he left home. He went overseas and tried to forget everything and everyone.

HONI

Did he come back?

Shirley takes the photograph and sticks it back on the mirror.

SHIRLEY TEMPLE

He came back, just not as the same person.

Honi sits in the make-up chair, she places a BLUE WIG over her head, fitting it snug. She inspects the swollen bruise on her face - pain.

SHIRLEY TEMPLE

You haven't told me where you come from.

HONI

Why do you want to know?

SHIRLEY TEMPLE

What happened to your face?

HONI

Nothing...Do you actually feel better wearing all this stuff?

SHIRLEY TEMPLE

Yes, I do...You don't seem to care much that you could've been raped back there?

HONI

I can look after myself.

SHIRLEY TEMPLE

Of course you can.

Honi turns her head around, checking the wig on all angles.

HONI

I don't feel any different with this on.

SHIRLEY TEMPLE

Maybe because it's someone  
else's...You need to find your  
own.

Honi slumps back in the chair, putting her fingers through the stringed threads of blue wig. Shirley Temple gets up and leaves the room.

SHIRLEY TEMPLE (CONT'D)

Excuse me.

Honi quickly rummages through top of the makeup table, SEVERAL HUNDRED DOLLARS sits underneath a mask.

Shirley Temple comes back into the room with another WIG - Honi has left.

22 EXT. BUSY PEDESTRIAN STREET - MORNING 22

Honi walks in between commuters going to work, her blue wig standing out amongst the black and grey palette.

She counts the money and shoves it back in her pocket.

23 EXT. OCCUPY TENT GROUNDS - AFTERNOON 23

Honi scampers up to the Occupy grounds, it's EMPTY. The tents disappeared, council workers take down banners of "OCCUPY" and "WE ARE THE 99%" - A total surprise.

Honi walks further through the lot, seeing a trail of torn paper, she picks them up - pieces of the collages from her tent. A Council Worker walks past.

HONI

Where are all the tents?

COUNCIL WORKER

Kicked out this morning, they got  
served an eviction notice...Looks  
a lot different now eh?

The Council worker leaves, Honi sits down on stairs over the vacant lot, she opens her palm to the crumbled pieces of torn COLLAGE - she weeps.

26 EXT. UNDERBRIDGE PASS - DAY 26

The homeless gather a burning fire in the empty shell of an old television set, pretending something is playing they drink alcohol. TUI sees Honi arriving wearing the blue wig, he has tissue stuffed in his broken nose.

They barely greet her being so intoxicated.

TUI

Welcome home there girl. You missed the action.

HONI

What happened?

TUI

Gave them a good fight, got some scars now though. Wanna watching the tele, popeye is on eh Shadow?

SHADOW drools and smiles at the smashed television. Tui puts his arms around Shadow.

TUI

Anyway, where you been? You look different...Always coming back different these days.

HONI

Nowhere.

TUI

Someone hit your face?

HONI

Nah...no one hit me, especially not a friend.

Tui remembers it was him.

TUI

Shoot girl. Why you gotta be like that?

HONI

Fuck you.

Tui eyes Honi with envy, he slowly stands.

TUI

What the heck is wrong with you eh? Stop being testy and come and sit down. It was just a small bump, everyone goes through it. We're still your mates. Here I saved this...

Tui pulls out a collage that Honi had been making, it's half-finished of a girl standing on a beach.

HONI

Do mates always hit each other?

TUI (CONT'D)

Honi, I made sure I held onto  
this. Come sit down.

Honi looks at the miserable scene, Shadow holds the glue bag out to her. She turns and exits. Tui watches as her silhouette exits the dark underbridge.

SHADOW

Where she going?

TUI

I don't know. She's being fucking  
stupid.

Tui throws the collage into the burning flame, he drinks from the bottle.

24

INT. SHOPPING CENTRE BATHROOM - DUSK

24

Two YOUNG GIRLS (8-12) stand in front of the mirrors. They apply MAKEUP vigorously and comically - making a mess of their faces.

GIRL #1

You're doing it all wrong. You  
don't put lipstick on first.

GIRL #2

The ad says it makes a better  
smile.

GIRL #1

Here give it to me.

Honi walks in plonking a heavy bag and bus tickets on the bench. The girls stop painting their faces and gaze at Her.

GIRL #2

Is your hair really blue?

HONI

No...It's a wig.

Honi runs the sink tap, splashing water on her face and neck.

GIRL #1

Hey lady...

HONI

What?

GIRL #1

Why do you have a wig?

(CONTINUED)

HONI

Because I don't know what else to wear...

GIRL #2

Do you wear makeup?

Looking at the girls with their faces distorted by the exaggerated use of makeup, Honi doesn't answer. She looks into the mirror at the water dripping into the basin.

FADE OUT.