

# **GIRL LIKE YOU**

Written By

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*\*For clarity, this document will refer to Elle Walsh by male pronouns and the dead name Lewis Walsh, until she transitions on screen.*

Static from a home video/VHS crackles and dissolves, and beneath the static two young boys appear on screen. They eat dinner at a high table, in a family home cluttered with photo frames and laundry.

LEWIS' DAD  
Here we go, the boys at tea, aged how old?

LEWIS WALSH  
Eight!

The older boy, Lewis, smiles for the camera as he crams too much bread into his mouth.

LEWIS' DAD  
Show us your muscles!

Lewis drops his piece of bread, brings his arms above his head, clenches his fists and flexes his arm muscles, which are about as big as you'd expect for an eight year old child, especially one that looks about six.

LEWIS' DAD  
Ah I need a zoom lens to see those muscles!

The VHS tape cracks and skips to Lewis a moment after his Dad's comment, his face drops, and he begins to cry.

The tape cuts out, and crackles into another home video. It's Lewis in a crowd of children sat at school assembly. The camera zooms in on Lewis, who sits with his legs bunched to his chest, not engaging with the excited, laughing children that surround him. Instead he looks at the floor, and rocks back and forth.

Eight year old Lewis lies in the backyard of his rural home. He is alone, lying on his stomach with his head on a football. He is staring into thin air, for an uncomfortably long amount of time. Thinking too deeply for a child so young.

LEWIS WALSH (INTERVIEW)  
Mum says to me now; I remember when you were a  
little kid you would just sit and stare out the window.

Eight year old Lewis sits in an arm chair in his families lounge room. The television is on, but he's not watching it. Instead, his knees are bunched up to his chest and he stares out the window, biting his nails.

LEWIS' MUM  
Here's Lewis inside on a beautiful Spring day,  
isn't it Lewis?

Lewis looks up in shock, as if caught red handed doing something he isn't allowed to. He stares at his Mum, pain behind his eyes, before looking back out the window.

LEWIS WALSH (INTERVIEW)  
She was like; I could tell something was wrong  
but I didn't know how to get it out of you.

The lounge room is now dark. A Christmas tree is up in the corner, and the lights twinkle, sending red and green lights across the walls. His little brother rattles presents, and jumps around with

excitement. But Lewis (now around ten) is sitting with his back to his family, staring out into the dark nothingness outside the window.

LEWIS WALSH (INTERVIEW)

I didn't have the words to describe what was happening.  
I just knew that I felt weird and I didn't know why.

Static wipes the image from the screen, and a new VHS comes up. Lewis is an awkward and shy teenager now, blowing out the candles of his birthday cake.

LEWIS' MUM

One big blow!

LEWIS WALSH (INTERVIEW)

When I got to early teens, if mum and dad  
were out of town for the week - I'd steal stuff.

Clothing blows in the wind on a hills hoist, in an Australian suburban backyard. Hands and feet scramble over a side fence. A hand snatches a lacy bra from the clothes line.

LEWIS WALSH (INTERVIEW)

Wear the clothes or the makeup or whatever it was for  
the weekend.

Camera's click. We see a series of selfies that Lewis has taken while crossdressing as a teen, with a full face of makeup, wigs and dresses. He pouts his red lips for the camera, a sparkle in his eye.

LEWIS WALSH (INTERVIEW)

It was all in the bin by the time they were home.

The VHS crackles, and we see Lewis sitting in his room, now back in 'male mode'. His face is etched with worry as he looks up at the camera, and asks the person behind it to not record him.

LEWIS WALSH (INTERVIEW)

And I was in my room feeling miserable,  
like ah so disgusting - I'm a sick human.  
And swearing like, I'll never ever do it again.

The camera clicks, despite his words of never doing it again, he's back in full makeup and a fresh wig.

LEWIS WALSH (INTERVIEW)

Then I kind of worked out, by the time I was 18  
that I was transgender.

TITLE CARD READS: GIRL LIKE YOU

We hear a beep that indicates a computer webcam has just started recording. A male face appears on screen, in a dark garage. Lewis stares into the camera, fixing his mop of hair, looking at the right side of his face and then the left, before clearing his throat.

LEWIS WALSH (VIDEO DIARY)  
Okay I'm gonna start doing a video diary  
recording how I'm feeling.

We see a collection of video diaries of Lewis - he is boyish, with messy hair and some beard growth. Though the video diaries cover multiple years of his early twenties, it's the same subject, over and over again. He talks straight into the lens, pained, thoughtful and utterly confused.

LEWIS WALSH (VIDEO DIARY)  
I'm 24. My birth name is Lewis.  
I play drums.

We see Lewis on stage at a pub gig, playing drums, the beat is slow at first, building to something. Lights flash in every colour, and Lewis' long hair is all over his face. The slices of drumming intercut with video diaries.

LEWIS WALSH (VIDEO DIARY)  
I came out 6 months ago.

LEWIS WALSH (VIDEO DIARY)  
I'm transgender.

LEWIS WALSH (VIDEO DIARY)  
My gender doesn't match body.

The drums get slowly faster. We see Lewis beating the piss out of the drums - and - he's really good!

LEWIS WALSH (VIDEO DIARY)  
And obviously right now, I look quite like a man.

The camera glitches, skips, and we see Lewis examining his face in the same video diary. Pulling at his skin.

LEWIS WALSH (VIDEO DIARY)  
I hate this little ridge thing, and then these low  
eyebrows, it's shit. Not a fan of my leg hair.  
Not a fan of that crow nose.

Lewis turns profile to the camera, stroking his nose, then makes a loud CAWING noise like a crow.

The drums get louder, faster. Lewis hits the symbol in pure frustration.

LEWIS WALSH (VIDEO DIARY)  
Ah I would love to get rid of this beard  
though. Fuck me.

And as he stares into the lens at his beard, we can see the deep, dark sadness behind his eyes.

LEWIS WALSH (VIDEO DIARY)  
But if I do the girl version and dress up. I really like it.

A twenty-four year old Lewis begins poorly applying makeup as he looks into a bathroom mirror. There are more toothbrushes than occupants, and the toothpaste and makeup is splattered all over the mirror.

LEWIS WALSH (VIDEO DIARY)

Like I feel nice and comfortable, warm and happy.

Makeup is getting everywhere, all over his hands and cheeks, in his eyes. The drums get more hectic, it's chaos in there! Makeup everywhere!

LEWIS WALSH (VIDEO DIARY)

And I don't feel like that when I do the boy version.

Lewis has nearly completed his makeup look - his pitch black eyeshadow is smeared all over his arms and hands, and instead of putting highlighter on just his cheekbones, he's put it all over his whole face, making it entirely white.

Lewis smashes the final few notes of his drum solo, with one final beat on the symbol. Silence.

Twenty-four year old Lauren Black walks into the bathroom she shares with her boyfriend Lewis. She is dressed in 1950's pinup style, with her hair is held up by pin-curls and a bandana. She's effortlessly fashionable and feminine, even without makeup.

Lauren catches sight of Lewis in the mirror, notices how white his face is, and her mouth drops open wide.

LAUREN BLACK

We're going with white today are we?

LEWIS WALSH

I'm going to buff it out later.

Lauren doesn't let Lewis' feelings get in the way of a funny joke. Lewis is a little defensive, a little hurt, but used to Laurens ribbing.

We see Lauren in a sat down interview, in front of a giant, colourful closet, bursting at the seams with outfits.

LAUREN BLACK (INTERVIEW)

It's so new for me because I consider myself a straight female and I have a boyfriend who also considers themselves to be a male and a female - so that's like well confusing.

After applying even more highlighter to his white face, he turns to Lauren.

LEWIS WALSH

And I'm done!

Lauren lets out a big laugh.

LAUREN BLACK

You're beautiful.

LEWIS WALSH  
Shiny, shiny, shiny.

In the bathroom, Lewis is furiously 'buffing' the highlighter off his face, so it's less white.

LAUREN BLACK (INTERVIEW)  
My name's Lauren and I am a chassis fabricator,  
so I work with my family in a family business.  
Predominately with my father who has been  
building race cars for a very long time.

We see photos of toddler Lauren, perched on top of her big, burly Australian Dad's lap in the shell of a car. We see teenage Lauren - welding her first race car. A waterfall of sparks are coming from where the welder meets the bare metal. We see a photo of present day Lauren sat in the ute tray next to her father, a huge dog sits between them, as they wear T-Shirts that say BLACK MAGIC RACECAR'S.

LAUREN BLACK (INTERVIEW)  
I cut, I bend, I fold, I weld, I create race cars  
and it's so creative and it's a hard, dirty job.  
And I've been brought up with cars. Like I knew  
the firing order of a 308 before I could count.  
Cars are kind of my life. That's what I do.

We see vision of twenty-four year old Lauren at the race track, she is working in the pits on a race car, adjusting it's height, and talking to the group of men that surround her - instructing them on what to do.

LAUREN BLACK (INTERVIEW)  
So I'm a vegan who builds race cars and  
I'm dating a transgender drummer, it's the best line ever!

We see a montage of photos of Lewis and Lauren in the honeymoon stage of their relationship - both baby faced, smooching up to each other. Lewis is more masculine than we've ever seen him, playing the role of a boyfriend.

LAUREN BLACK (INTERVIEW)  
The first time I met Lewis I was living with his band mate.

LEWIS WALSH (INTERVIEW)  
I walked in the house and Robby was like  
'here's my new room mate Lauren'  
and I was like 'oh hey nice to meet you.'

We see photos of the pair separately on that fateful night, Lauren looks the same, in her pin-up style, but Lewis looks very different. He wears a band shirt and jeans, and has dread locks down to his shoulders.

LEWIS WALSH (INTERVIEW)  
So then she was just around.

Twenty-four year old Lauren and Lewis sit on a couch cuddling up tight to each other. Lauren plays with Lewis' fingertips - both of their nails are painted bright red. They talk to each other about where it all began.

LAUREN BLACK

Remember when you came around to hang out with Mark  
and it just ended up being you and I and he just fell  
asleep on the couch and we just sat up talking forever -  
Like school girls!

LEWIS WALSH

That's definitely my first impression of you - is how you could talk.

Lauren throws her head back, laughing as if she agrees.

We cut to mobile vision of Lauren and Lewis in the honeymoon stage of their relationship, just as it had all began. Lewis pans the camera to Lauren as she sits on the couch on her phone.

LEWIS WALSH

This is Lauren, say hi Lauren!

LAUREN BLACK

Hi Lauren.

We see more mobile vision, this time, the pair are in bed together. The camera is close to Lauren's face, as she stares at Lewis behind the camera.

LEWIS WALSH

What happens to Lauren's neck when it's touched?

LAUREN BLACK

Don't...Bad things.

LEWIS WALSH

Bad things?

LAUREN BLACK

Bad things...

Lewis reaches out and starts touching Lauren's neck, and she recoils in laughter. Together they roll around together in bed, Lauren trying to stop Lewis from tickling her sensitive neck.

LEWIS WALSH (INTERVIEW)

We saw each other once and then again and then  
again and then it was - we worked the rest of it  
out you know, as we went.

We see more photos of the pair together, freshly in love, cuddling in pyjamas, going on dates in the rain.

Back on the couch, the couple discuss the beginning of their relationship.

LEWIS WALSH

The first time you finding out that I was  
trans was pretty funny.

LAUREN BLACK

Yeah.

Mobile vision plays, of Lauren and Lewis pulling funny faces while drinking coffee.

LAUREN BLACK (INTERVIEW)

When I first met Lewis I didn't know he was  
transgendered - and there was just countless  
amounts of times where I was saying things like -  
you guys do not know how great it is to be  
wearing a dress. Like it's just so flowy!

We see mobile vision of Lewis laying beside Lauren in bed, his nails painted black.

LAUREN BLACK (INTERVIEW)

I'd seen his painted nails. And then we were out  
at a pub one night and I mentioned how he  
sits with his legs crossed - quite feminine.

Back on the couch, the couple joke about the moment.

LEWIS WALSH

Lauren was putting her little foot in her mouth.

They both crack up laughing.

LEWIS WALSH (INTERVIEW)

After about 6 weeks of knowing her, I knew  
that I had to tell her. So I just said -  
I'm transgender. I was born in the wrong body.

Back on the couch -

LEWIS WALSH

She just started like talking like a thousand miles  
an hour to me, like hell red in the face...

LAUREN BLACK

It didn't help that I'd had like 10 pints so I thought  
I was being casual, nothing casual about that.

LEWIS WALSH

You were not casual.

We see Lauren in solo interview now, her demeanour has changed, it's not all fun and jokes  
anymore. Instead, she is serious, thinking deeply.



LAUREN BLACK (INTERVIEW)

Like I have days where I go 'oh god this is extremely overwhelming.' But if the cross-dressing makes him happy, I'm okay with that. It's just something that we'll adjust to.

Lewis and Lauren stand in front of a huge, towering closet that takes up half their shared bedroom. Hundreds of colourful items of clothing spill out of the closet and onto the floor. A record player sits at one end of the room, watching over a double mattress haphazardly on the floor.

Lewis needs to choose something to wear to his gig tonight, where he is playing drums at a local bar. He paces around the room, hands on head, while Lauren tries desperately to help.

LAUREN BLACK

Well you can go skirt, the flowy one with like a tucked in top. Like that one?

Lauren pulls out a skirt from the closet, presenting it to Lewis, who doesn't sound sure.

LEWIS WALSH

That one?

LAUREN BLACK

Yeah, this tucked in would be cute with that?

Lewis turns his body away from Lauren, and the skirt, and starts rummaging through an overflowing set of drawers, just when it seemed like it wasn't possible they had more clothes to choose from.

LEWIS WALSH

I really just want to do the dress thing but -  
It's going to be too hard.

Lewis sits doubled over on the floor. His hands are on his head, like he's just found out someone has died, but he's just trying to figure out what to wear.

LEWIS WALSH

Even with stockings...

Lauren looks down at him, tapping her feet.

LAUREN BLACK (INTERVIEW)

Lewis needs a constant stream of support and love and care.

Lauren displays an insane amount of patience as she helps Lewis through this process - suggesting outfit after outfit after outfit, to which Lewis makes an excuse for why he can't wear it - the skirt is too short, the blouse doesn't fit his shoulders. But Lauren doesn't stop trying.

LAUREN BLACK

You need a band shirt. Band shirt under the blazer.

Lewis nods in agreement, following her to find a band shirt. She finds the right one for him, then pulls it over his head.

LAUREN BLACK

This is actually pretty much what happens.

LEWIS WALSH  
Yeah I decide that I'm gonna wear a skirt  
and then I end up wearing a blazer and jeans.

Lauren laughs, happy she's finally found an outfit that Lewis is happy with.

LAUREN BLACK (INTERVIEW)  
I see us in 30-40 years still together, married,  
all that sort of thing.

The couple sit on the couch and cuddle, talking about their future.

LAUREN BLACK  
We want a house in the country, we want to both...

LEWIS WALSH  
I want a - I want a big mansion on like 10 acres  
in the city near the beach.

LAUREN BLACK  
Alright yep done.

Lauren leans her head against her boyfriend, a huge smile crossing her face as she closes her eyes.

LAUREN BLACK (INTERVIEW)  
What we want for like our future,  
we both want the same thing.

BEEP. Lewis has turned on his video dairy camera. He scrunches up his hair and tries to make himself comfortable looking at his reflection, before giving up entirely and cutting to the chase.

LEWIS WALSH (VIDEO DIARY)  
Um... Right now it feels as if I'm somewhere  
in between androgynous and transsexual.

Lewis pulls out a flowery dress from their bursting closet - it's short and cute and extremely feminine.

LEWIS WALSH  
That was the other option I was thinking of.

Lewis stares at it for a ridiculously long time, agonisingly. It's clear that this is what he really wants to wear.

LEWIS WALSH (INTERVIEW)  
You know, sometimes it doesn't feel like  
enough you know, sometimes I go out  
dressed androgynously and I just feel a bit...  
A bit in no man's land, you know a bit in  
between the two genders and it doesn't always work.

Lewis is stroking the ends of the dress now, feeling the fabric between his fingers.

LEWIS WALSH  
It's just an awkward length.

He reluctantly returns the flowery dress to the closet, it won't get worn tonight.

LEWIS WALSH

People probably don't want to look at my dick.

An internet search bar appears, as Lewis goes across google, YouTube, WebMD, Reddit, searching to the very far corners of the internet to find answers. Lewis is clicking on everything, watching trans people all over the globe.

LEWIS WALSH (INTERVIEW)

And then you go on the internet and you read these blogs of trans women and they say that you know - 'I started taking these hormones and all of a sudden the emotions made sense and I could cry and I could be more empathetic and I stopped being like raging angry and the type of sex I had changed, and you know and everything suddenly made sense!

Colourful, beautiful trans women appear on screen - talking to the camera in the exact same 'video diary' style that Lewis records himself in. They have started taking hormones, they have grown boobs! They have curves! Their hair growth has stopped! The smiles on their faces almost explode out of the screen!

LEWIS WALSH (INTERVIEW)

And you read that and you go 'Oh shit I need to transition, that sounds great!'

The internet frenzy comes to an abrupt halt - Silence.

Lauren sits in front of the closet. She stares behind the camera, chewing her lip, fidgeting with the rings on her fingers.

INTERVIEWER

Do you remember the first instance where Lewis said to you, I'm interested in going on Hormone Replacement Therapy?

LAUREN BLACK (INTERVIEW)

Yeah. That was, was... It was hard. Like... When he first told me...

Lauren's voice breaks for the first time, and a tear escapes her eye. She flicks it away quickly, as if her body is betraying her.

LAUREN BLACK (INTERVIEW)

I was like oh dear god - like this is huge - and this is still an option and it could still happen and I'm at terms with it now, I'm fine.

Bure more tears fall from her eyes. Her lip quivers. She's not fine.

LAUREN BLACK (INTERVIEW)

I suppose the tears say differently - but I've come to terms with it. It's just um, something that could happen.

'Happen' can hardly be heard between the breaks in her voice.

We see silent vision, of Lauren and Lewis together, Lauren hangs onto Lewis from behind, and together they sway and smile and laugh.

LAUREN BLACK (INTERVIEW)

Cause he's my...world. He's, he's the biggest thing in my life at the moment.

They lay together on the couch now - Lauren runs her painted nails up and down his leg.

LAUREN BLACK (INTERVIEW)

My biggest fear with the Hormone Replacement Therapy is that I'm scared it will change his personality.

LEWIS WALSH (VIDEO DIARY)

I read a statistic today that said 7% of relationships that go through a gender transition make it. Which means 93% fail.

Lewis picks up a red lipstick, and tries to apply it to his lips, as Lauren watches on, supervising.

LAUREN BLACK (INTERVIEW)

I could get into something, and be absolutely head over heels for this person and then... One day he could transition. What if I can't cope with that? What if even though I want to. What if I physically can't or mentally can't.

Lewis swears at himself, he's smudged the lipstick, and it just doesn't look right.

LAUREN BLACK

Let me see... No, no just go like this -

Lauren snatches the lipstick off him, and gently turns his face towards her. She begins applying the lipstick to her boyfriends lips.

Lewis stares into a video diary camera. He holds his hands to his eyes as if he's got the worlds worst headache, or the worlds hardest decision.

LEWIS WALSH (VIDEO DIARY)

The main thing stopping me at the moment is my girlfriend - cause she's straight, and while it's fun and fine for us to dress up and for me to act girly and be myself, you know, she loves me.

Lauren finishes applying his lipstick, and he turns to look it at in the mirror.

LEWIS WALSH (VIDEO DIARY)

Unfortunately she likes my male body parts - and those are the ones that I don't like. The other body parts should be there. And that's where transitioning becomes a real option.

Lewis and Lauren sit on the couch together, clutching their hands together, desperately holding onto each other. But the mood is tense, despite their clear need for each other, they need to talk about the possibility of a looming gender transition.

LAUREN BLACK

If it ever gets to the day where okay - you just want to be purely female, then yeah I have to, have to come to terms with that. I have to go right, well that male side is completely gone now and I fell in love with some of those male traits and those male characteristics.

LEWIS WALSH

Well they would still be there -

LAUREN BLACK

They would still be there. But it's um, I'm attracted to you as a male as well as a female so that manly side of you, I just, it wouldn't be there anymore and that's something I would have to get used to.

LEWIS WALSH

No but it would.

LAUREN BLACK

I mean like physically.

LEWIS WALSH

Oh physically, yeah -

LAUREN BLACK

Yeah...

There is a pregnant pause between them, as they both think about the gravity of this change, and whether they will be able to make it through.

LEWIS WALSH

Well depending on how far I took it.

Lauren stares back at her boyfriend, trying to read his face and determine how far he will take it. The moment of silence seems to go on forever.

Lewis picks up a set of drumsticks, in a garage that is cluttered with other musical instruments. The room has been cleared of junk (by simply piling it all up on the tables around the edges of the room) so that the drum set can sit in the centre. Lewis ties his long hair up in a bun on his head, out of the way, and starts playing a drum solo.

LEWIS WALSH (INTERVIEW)

I definitely take my frustrations out on the drums from being trans.

Lewis hits the drums violently, putting all his negative energy, indecision and dysphoria into the song.

LEWIS WALSH (INTERVIEW)

I started playing drums because we had to pick an instrument in music class.

In VHS home video, we see Lewis at a school assembly, performing in the school band on drums.

LEWIS WALSH (INTERVIEW)

And I was like, look how big a man I can be when I bash the shit out of this drum kit.

The camera pans from Lewis on drums, to another boy sitting in the band, playing guitar. He bobs his head, and looks over at Lewis. They are performing 'Shine Jesus Shine,' and taking the piss, over exaggerating their movements and staring at each other, laughing.

LEWIS WALSH (INTERVIEW)

Mitch joined the music class and he was like

already crazy good. Could play drums than me,  
could play guitar better than anyone there.

We see Lewis and Mitch playing together at fourteen years old, they are at a cheesy high school disco, performing to their classmates. Even at the age of fourteen, Mitch looks born to be a rockstar, and he's milking the crowd like he's been doing it for years.

MITCH MCDONALD

Come on!

Mitch gestures to the crowd to start jumping and singing along, which they do.

Twenty-four year old Mitch sits on a couch that looks like it's in the corner of a recording studio, with sound proofing material lining the walls. Mitch is scruffy yet handsome, and looks like he's styled himself against a picture of his rock icon, Kurt Cobain.

MITCH MCDONALD (INTERVIEW)

I was trying to be in a serious band, we were just all kids and just wanted to you know hang out and go to parties and skate - but I was super hard-ass, it was like 'if we're doing this, we're doing this right.'  
You know, 'we gotta make it man!'

The teens finish their set at the disco, and Mitch gestures to his best friend Lewis behind him.

MITCH MCDONALD

You's guy's are awesome. We got Lewis on drums!

MITCH MCDONALD (INTERVIEW)

And I ah, managed to talk Lewis into that.

A shy Lewis waves a drumstick at the crowd, as the crowd of teens cheer wildly.

MITCH MCDONALD (INTERVIEW)

It was just rotating members and changing band names. But it was always me and Lewis.

We see a Youtube clip of Mitch and Lewis in their early 20s, together in the 96FM studio.

RADIO PRESENTER

Ladies and gentlemen, The Love Junkies,

Lewis begins hitting a bongo drum with his hands, and Mitch sings and plays guitar. They play an acoustic version of one of their songs 'In the Belly of the Beast.' Mitch has a wonderful voice, and his talent is undeniable.

LEWIS WALSH (INTERVIEW)

He's my best friend. Like when I came out, the first person I told was Mitch.

MITCH MCDONALD (INTERVIEW)

Well like it's weird when ah, you know, your mate, your friend who's been male the entire time you've

know him turns around and goes - I wanna be a female.  
It's kind of like... Ahh?

Mitch tilts his head in confusion, like its the weirdest thing he's ever heard.

Mobile vision appears - of the band on tour in another country. Mitch is recording Lewis as he sits on a curb next to a bunch of musical instruments. He is wearing a skirt with a full face of makeup, out in broad daylight like we've never seen!

MITCH MCDONALD  
Wussup Bitch!

Lewis puts his rude finger up at Mitch behind the camera.

We see a montage of Lewis and Mitch performing in small pubs, that slowly grows to sell out gigs. The packed out audience goes wild, people are stage diving and crowd surfing. We see news articles appear amongst the chaos; pictures of their band, headlines of their success, snippets of press junkets, WAM awards, sellout gigs, Australian tours. The band are pretty much as big they can be in the Perth scene.

LEWIS WALSH (INTERVIEW)  
And now the band is where I do most of my experimenting  
when it comes to going outside in girl mode.

We see an array of photos of Lewis performing on stage with The Love Junkies, it starts with Lewis just wearing lipstick, and then a skirt, and then a full face of makeup AND a skirt.

LEWIS WALSH (INTERVIEW)  
I was like okay, well I'll wear nail polish out. And then  
it was a bit of eyeliner and then it was a girl's top  
and then it was all three at once.

MITCH MCDONALD (INTERVIEW)  
I didn't mind if Lewis just wanted to dress as a woman  
at our shows, but I kind of was worried that if that was  
the only time he was doing it. Like it makes it almost  
seem like a gimmick, like from you know, the punters  
perspective.

The band get bigger and bigger - and Lewis gets more and more feminine, pushing himself to be more and more feminine on stage.

LAUREN BLACK (INTERVIEW)  
Mitch is Mitch, he's a creative genius in that little mind -  
But he wants everything to be about the music.

A montage of news articles covering Lewis coming out as transgender appear on screen - making it clear what Mitch's conflict is -

LEWIS WALSH FROM THE LOVE JUNKIES COMES OUT AS TRANSGENDER!

TRANSGENDER DRUMMER TAKES CENTRE STAGE!

THE DRUMMER OF THE LOVE JUNKIES DOESN'T KNOW IF HE'S A BOY OR A GIRL - AND THAT'S OKAY RIGHT?

The articles go on and on and on, and flash across the screen - the news articles of The Love Junkies success is covered by news of Lewis coming out as transgender.

THE MOST INTERESTING THING ABOUT THE LOVE JUNKIES!

This last headline hangs on the screen, adding extra sting.

LEWIS WALSH (INTERVIEW)

This year there's been so much in the media about my gender identity. But I just feel more comfortable if people see female me.

A heavily tattooed man is interviewing The Love Junkies. Lewis has hair down to his shoulders, and he sits cross legged, with shaved legs. He looks in between the two genders, masculine yet feminine.

INTERVIEWER

BOYS - thanks so much for joining us today, here we are, Big Sound 2014, how's it been for you guys so far?

The 'boys' hits Lewis like an arrow, straight through his heart, and he hangs his head, going completely inside himself while Mitch answers the question.

LEWIS WALSH (INTERVIEW)

People still see me as a guy. Which just kind of makes me miserable really. I need to try and work out whether or not I'm gonna transition.

Lewis' types in 'PROS AND CONS OF TRANSITIONING' into google. Articles, YouTube videos and Reddit threads pop up - We see multiple clips of trans females talking to camera, discussing how hormones were the best decision they ever made. They all seem elated by their decision to transition.

LEWIS WALSH (INTERVIEW)

Part of the reason why I want to transition is things like; boobs, reduced hair growth, softer skin.

The YouTube videos reflect these needs in Lewis - with trans women showing off their newly grown curves, their smooth, hairless skin, their boobs.

But this isn't enough to cement Lewis' decision to transition. Instead of a decision, months start to fly by. We see a calendar clicking through months, MAY, JUNE, JULY, AUGUST.

LEWIS WALSH (VIDEO DIARY)

If I transition - who am I going to be?

Lewis walking through the centre of a busy mall in Fremantle, he is in 'boy mode' - but still has eyeliner and nail polish on.



LEWIS WALSH (VIDEO DIARY)

Will I be feminine enough?

Lewis walks past rows and rows and rows of shop fronts, all decorated with mannequins projecting femininity. He looms in the shadow of them.

LEWIS WALSH (VIDEO DIARY)

Will other women let me be a part of their group?

Lewis sees a group of girls, walking by him like they don't see him at all.

The months flick - SEPTEMBER, OCTOBER -

LEWIS WALSH (VIDEO DAIRY)

I guess the other thing that sticks in my mind  
is if I transition, I'm going to be a transexual.  
I'm going to have broad shoulders still.

Lewis looks around him self consciously, searching for stares - which he finds everywhere he looks. Filthy stares from older men. Women looking him up and down.

The google results back up his concerns -

NEGATIVE SOCIAL ATTITUDES - TRANSGENDER PEOPLE

DISSAPPROVAL

REJECTION

ABUSE

LEWIS WALSH (VIDEO DIARY)

One of the things that's held me back is the fear of like -  
I'm gonna get the crap beaten out of me walking down  
the street at some point by some homophobic fuckwit.

A man stares at Lewis from the stoop of a shop, turning his head as if his neck will break, making Lewis incredibly aware of how unhappy he is to see a 'man' in makeup.

More months fly by without a decision - NOVEMBER - DECEMBER -

Lewis is on Youtube again.

YOUTUBE VIDEO

It's really expensive to transition from  
one gender to the other.

Articles read:

THE HIDDEN \$100,000 PRICE TAG OF BEING TRANSGENDER

## THE HIGH PRICE OF BEING WHO YOU ARE

LEWIS WALSH (INTERVIEW)  
Money is the biggest problem.

But online searches prove that there are more things standing in his way.

HEALTH RISKS

PERMANENT CHANGES

INFERTILITY

ERECTION PROBLEMS

LEWIS WALSH (INTERVIEW)  
The medical part of it is fucking scary.  
After like 6 months I think you go sterile.

Now, Lewis is typing 'DETRANSITION' into YouTube, and going through every result he finds. Obsessively. Feverishly.

YOUTUBE VIDEO  
I am a female to male to female detransitioner.  
I transitioned - but I shouldn't have.

Lewis is on screen, talking into his laptop in a video diary. He looks beyond exhausted and defeated.

LEWIS WALSH (VIDEO DIARY)  
I guess the fear is that the only thing worse than  
having one sex change would be having two.

He laughs at his own joke, but his face changes, darkens, like it isn't funny at all.

LEWIS WALSH (VIDEO DIARY)  
I've been out for - about a year and a half.  
And I'm no closer to working it out than I was then.

We see all the scrolling, all the clicking, all the videos get minimised. Zipping the screen into black and closing out the Youtube sequence.

CLICK. Lauren starts recording on a home camera. She points the camera at Lewis. The pair are in Japan, sightseeing in a temple. Lewis smiles, but he turns his face away from the camera.

LEWIS WALSH  
Why do you always whip out the camera on  
a day where I haven't shaved my face?

Lewis and Lauren laugh with each other, as Lauren tries to wrestle with Lewis to try and keep the camera in his face.

LEWIS WALSH (INTERVIEW)

One of the biggest reasons I don't want to transition is because of the sexual disfunction. I love having sex with my girlfriend. We have great sex. And I love her and I don't want that to ever end. And if I couldn't get a boner you know, that would end.

We see mobile vision of Lewis filming Lauren as she sits on his back, kissing his neck. The mood is romantic, we are definitely privy to footage right before the pair start to have sex.

LAUREN BLACK (INTERVIEW)

One of the great things I've tried to explain to people is that Lewis has a female mind, so it's a very good like tick in his box the fact that he pretty much knows exactly what females want because he thinks like one.

We cut to a series of photographs of Lewis and Lauren in bed together. They are naked, tucked between white sheets. Hair is ruffled and makeup is smudged.

LAUREN BLACK (INTERVIEW)

The sex is really good. So...

Lauren breaks into a bashful but gleeful laugh -

Lewis sits in their bedroom. He's staring past the camera, serious, thinking deeply.

LEWIS WALSH (INTERVIEW)

Sometimes...with sex...I feel like I have to fulfil the man in the relationship but I prefer it to be a bit different to how it is, I guess.

We see a series of photos that Lewis has taken of himself. His bare, shaved legs, positioned in the most feminine position possible. His chest, pushed together as if to make it look like he has breasts. It's clear from these photographs, the way that Lewis would like to sexually be perceived.

LEWIS WALSH (INTERVIEW)

I want it - being more of a whole body kind of thing. Touching and stuff rather than it just all being about - like, 'go penis go.'

Mobile vision shows Lewis and Lauren laying in bed together. They are both scantily dressed, but this time Lauren looks angry.

LEWIS WALSH

Alright you have to get up now.

Lauren pushes herself off her boyfriend, pissed.

LAUREN BLACK (INTERVIEW)

It's very hard to build a life sometimes with someone  
when all their energy is focused on this one thing and  
that's all they can think about.

Lauren and Lewis sit in the kitchen together, they stare at each other as if in duel, one of them  
about to draw a gun at any point.

LAUREN BLACK (INTERVIEW)

We can't move on until this decision has been made.

CUT TO BLACK.

A whining noise. A restless crowd.

We see vision - it's Lewis behind a drum kit, about to play a gig in a dark pub. He's not playing yet  
- but fiddling with the clips in his hair. He has makeup on, red lips, with his long hair pinned up  
into a feminine 'up do.' The lights are dark all around him and purple shards of light crisscross  
over the stage.

The audience is slowly bopping their heads along to the drum beat, some of them are watching  
Lewis, noticing his dark eyeliner. He looks nervous, tense.

LEWIS WALSH (INTERVIEW)

I feel this pressure that - If I don't make a decision  
soon - I'm gonna lose everyone in my life.

From the front of the stage, Mitch looks back at Lewis on the drums, watching him fix his hair and  
not focus on the intro of the song. He shakes his head.

Lewis starts counting in the song on the drums, and the band start to play - it's a Love Junkies  
original song, 'Black Sheep Blues' - and as Mitch start to sing the lyrics, the crowd sings along,  
they know the words.

Lewis picks up his drum beat, and the song kicks off. From the back of the bar, the whole crowd  
of 500 jumps up and down, watching the band on stage.

LAUREN BLACK (INTERVIEW)

I do care for Lewis, more than anything in this world  
and I've spent hours and hours and hours going  
through stuff but it got to the point where I couldn't  
help anymore. He had to make the decision.

As the song progresses, and gets more hard rock, everyone in Lewis' life starts weighing in on his  
indecision.

MITCH MCDONALD (INTERVIEW)

I'm just gonna let you talk and talk and talk.  
And at some point I'm gonna say, 'dude you're  
starting to shit me off.

LAUREN BLACK (INTERVIEW)

The spotlight is huge for this one person -  
And in a very selfish light you need attention too.

It's as if Lewis can hear all their words in that very moment, and they feed into the violence and frenzy in which he plays.

MITCH MCDONALD (INTERVIEW)

Cause it's exhausting.

Lewis' long hair falls out from his clips, it's getting in his eyes and getting in the way of him playing. Mitch looks at him from the front, witnessing the chaos.

We see Lauren in the crowd, dancing, not taking her eyes off Lewis on the drums.

LAUREN BLACK (INTERVIEW)

Especially when that person doesn't know  
what they want.

MITCH MCDONALD (INTERVIEW)

It's just like uuuggg full.

Mitch lays his hand flat, and then raises it slowly, until it's well above his head, as if his capacity to listen is above and beyond what he can handle.

LAUREN BLACK (INTERVIEW)

I'm sick of you talking about this.

Lewis breaks into a drum solo, and it's just him inside his own head - swamped by confusion and frustration.

MITCH MCDONALD (INTERVIEW)

If you're gonna do it, do it, but it makes me feel  
uncomfortable if you're only dressing up for shows.

Lewis is furiously hitting the drums, his long hair is going everywhere, his lipstick is getting smeared with sweat, as the song reaches a crescendo.

LAUREN BLACK (INTERVIEW)

You can't keep going back and forth on things  
because it drives you crazy. Absolutely crazy.

The music crashes to an end, and Lewis smashes his symbol so violently that it dislodges from its stand. Instead of fixing it, Lewis grabs it - and throws it to the ground in fury. His hair is everywhere, he's absolutely knackered. He takes both his hands and runs them through his long hair, before walking off stage and into darkness, alone.

CUT TO BLACK.

Under darkness, Lewis speaks.

LEWIS WALSH (VOICE OVER)  
I've put them in limbo for the past two years -  
but I've been in limbo my whole life.

We see the same VHS videos that started the film, Lewis sits alone in his backyard, staring into the abyss at aged eight. Lewis stares out the window as if at complete nothingness.

Lewis is back in the bathroom now, he wears only underwear, and he stares into the same dirty mirror, down at his own body. His arms are across his chest as if to protect himself from seeing the reality of his male body.

Lewis stares directly into his own eyes now, talking to himself in the mirror.

LEWIS WALSH  
I hate looking at my face.

Lewis tries to fix his long hair, so that it covers his broad, male shoulders.

LEWIS WALSH  
I passionately hate it.

Lewis stares deeply at his own face, so much that his features get warped and distorted into a mass of unfamiliar skin and bone. No matter how much he plays down the reality of his gender dysphoria, there's absolutely no denying how bad it is in this moment.

LEWIS WALSH  
I feel like any change from this can't be bad.

He's looking at his body now. His flat chest. His unshapely hips. He starts to go pale, green, and it's as if he's about to throw up.

LEWIS WALSH  
I need to switch genders. I need to make the change.

Lewis stares at himself in the mirror for an excruciatingly long time, and finally looks down to the floor. The exhaustion from the final decision written all over his face.

CUT TO BLACK.

We slowly fade up on a new day...

Lauren and Lewis walk hand in hand down a suburban street, they are coming straight for the camera. The pair look apprehensive. They stop out the front of a building, the signs read - Gender Services.

LEWIS WALSH (VIDEO DIARY)  
I'm going for hormones. I don't even know why.  
I don't even know if I want them.

As the couple enter the gender specialist, Lauren is full of nervous energy, jittering around, but Lewis is tense. He waves at the camera as he goes in, as if it's some kind of final goodbye.

LEWIS WALSH (VIDEO DIARY)

I'm telling everybody I do, because I feel like that's the only way I'll get to them. There's a part of me that feels like if I hold them in my hand I'll know. Well maybe you never really know.

The look on Lewis' face shows that he's not convinced by his own words. The webcam beeps off.

The night is dark. It seems as if every light in the street has been extinguished, except for one - the kitchen light in Lewis and Lauren's house. Cicadas creek, wind rumbles.

LAUREN BLACK

Today is Tuesday - and Elle is about to take her first Oestrogens.

We see mobile vision of Lewis opening up the packet of pills. He shows the pills to the camera, they look like a set of birth control pills, one for each of the 30 days. Lauren is behind the camera.

LAUREN BLACK

Do you reckon that they milk women to get the oestrogen like they milk snakes to get the venom?

Lewis slowly turns his head as if he has come to some sort of grand revelation, then dramatically drops the pills on the floor.

LEWIS WALSH (VIDEO DIARY)

I feel like it's the night before I'm about to go in a war or something. I'm not excited. I'm not excited at all. I'm scared.

Lewis shows the pills to the camera one more time, before picking "Tuesday" on the packet, and taking it out of the container. He turns around and fills up a glass of water, then holds the single pill in his quivering hand, slowly raising it to his mouth, placing it inside, and swallowing.

It almost feels anticlimactic, after so many years of tossing up this very moment.

Lauren makes a popping noise with her tongue and cheek.

LAUREN BLACK

That was just one of your boobs growing.

He puts his hands on his jumper where his chest is, and simulates boobs growing quickly.

LEWIS WALSH

WOOOOOOOP!

We crash into The Love Junkies song 'Oxymoron' being to play - and we crash into a gender transition montage! With this, **Lewis changes his pronouns from he to she, from Lewis to Elle.**

ELLE WALSH (INTERVIEW)

What I'm starting is a 6 month course of Hormone Replacement Therapy. I'm taking testosterone blockers that will stop my body from producing testosterone,

as well as a low dose of oestrogen that will  
help to slowly feminise my body.

A VHS style animation appears on screen, that could be mistaken for an old infomercial in the 60s/70s. We see a cartoon outline of a male body with a likeness to Lewis pre-transition, a frown creased into his cartoon face. Pills go down his throat and we crash zoom into the pills being digested and sent across the cartoon body.

POP! Lewis' male body turns into a female one, with boobs and curves and smooth skin! Lewis' frown turns upside down!

Elle sits on a couch pouring pills into her hand, four fall out, before she chucks them down her throat.

ELLE WALSH

Four in the morning and four at night.

We see a montage of Elle, who is taking photos of her face every single day for months on end - they are cut together in quick succession, and slowly through the photos, we see her face get softer, rounder, with less hair. Elle is becoming more feminine before our eyes.

LAUREN BLACK (INTERVIEW)

In the space of a week - she'd grown an ass.

Lauren too, has switched to the female pronouns, as if it was no trouble at all.

Elle is in the shower. She props a leg up onto the corner of the bath and begins shaving her legs.

ELLE WALSH (INTERVIEW)

The hair growth has slowed down dramatically.

Elle walks out of the bathroom, with her hair wrapped up in a towel in the signature female style. A towel is wrapped neatly on top of her growing breasts.

ELLE WALSH (INTERVIEW)

Lots of fat distribution. Got a butt and some boobs.

Which is nice!

A smile crosses Elle's face, like she can't contain it!

LAUREN BLACK (INTERVIEW)

We were saying in the kitchen the other night and she didn't have a shirt on - and I was like 'you have boobs'.

Elle sits on the couch in the kitchen, and Lauren leans over and cups Elle's boobs - holding the new mass of breasts in her hands. Elle looks up at her and smiles.

ELLE WALSH (INTERVIEW)

All the problems I've been having are starting to disappear.

We see Elle at the hair salon, getting her hair dyed, cut and blowdried. She chats and laughs with her hairdresser as if this is where she has belonged her whole life.



She's in the nail salon now, getting her nails painted, fresh from a haircut.

ELLE WALSH

I've never had one of these.

Elle grins at the woman painting her nails, and together they giggle over Elle's first manicure.

LAUREN BLACK (INTERVIEW)

She's in this cloud of happiness, she can't  
be touched at the moment. She's untouchable.

Elle looks down at her nails, freshly painted. She spreads her fingers out wide and grins.

Elle pulls a chair out and sits down at a table. There are papers everywhere, covering the entire table. Elle picks up a pen, and stares down at them.

ELLE WALSH (INTERVIEW)

When I started taking hormones I knew that I was  
gonna change my name.

Elle begins flicking through the papers, before finding the correct one. She begins writing her new name:

ELLOISE ANNE WALSH

ELLE WALSH (INTERVIEW)

When I'm still doing the cross dressing thing I picked  
Elle as like my female-ish version of Lewis. And then  
I sort of had Elloise in the back of my mind.

She flicks through more paperwork - settling on a new sheet.

ELLE WALSH

There is a separate one for changing your gender.

We see official, government paperwork for changing your gender. Elle's pen hovers above the check box for 'Gender.' She takes a deep breath, and checks the box 'FEMALE.'

Elle throws her head back in laughter at the mere act of checking the right box, she can't believe it.

Elle finishes the paperwork, sealing it up in a colourful envelope and walking out the door, a spring in her step. As she walks, we intercut with her opening up Facebook. She's got an announcement to make.

THE FACEBOOK STATUS READS: My new name is Elloise Ann Walsh – Elle for short.

She clicks 'Post.'

At the same time, Elle approaches an Aus post box in a suburban street. She holds the envelope in her hands.

ELLE WALSH  
Posting this is like, there's definitely no going back  
now. Like, it's official. Three, two, One, Go!

Elle shoves the envelope into the post box, releasing it and throwing her hands up in the air in victory.

ELLE WALSH  
It's done!

The Facebook likes and comments start to flood in:

CONGRATULATIONS!

YES ELLE!

MISS ELLOISE!

SO PROUD OF YOU GIRL!

ELLE WALSH  
He's fucking dead! I killed him, he's finally dead!

Elle jumps on the spot, completely overwhelmed with emotion and joy at this moment.

But at Peta Walsh's house, it's a different story. Elle's Mum Peta sits in her lounge room, flicking through Elle's baby books. The mood is sombre, a great contrast to Elle's celebrations. Peta looks down at a card that was given to her when Elle was born, everything is blue, with the word BOY! Scrawled in big letters across the cards front.

PETA WALSH  
New baby boy to love.

Peta smiles down at the card, but it's a sad smile.

PETA WALSH  
It is a bit weird seeing them from everything  
that's changed.

Peta flicks through more and more cards, reading everyones congratulations on a healthy son.

PETA WALSH (INTERVIEW)  
I can't say I was totally you know, for it.

Peta sits at the kitchen table, a clutter of flowers in vases and day planners behind her.

PETA WALSH (INTERVIEW)  
You know, I had a boy - and now girl - and it's  
very difficult to deal with.

Peta is arranging the photos on her mantelpiece - there are several framed photos of Elle as the centrepiece, one in school uniform, another of Elle as a baby.

PETA WALSH (INTERVIEW)  
Because it was me kind of losing Lewis.

Peta grabs a photograph that was hidden behind a family portrait, and brings it forward. It's Elle in high school, presenting very masculine. As she rearranges things, she speaks to the camera.

PETA WALSH  
I didn't even change her name on the phone,  
I kept her as Lewis. So it's just hanging onto  
things that you know, a bit of the past. Takes me a while.

Peta is sat down on the couch now, she has the photo of Elle in high school, and she sits staring deeply at it. As she stares, it brings back memories of Elle as a child, and these are conveyed through VHS video.

We see Elle at six, sitting at a table with a group of boys, it's Elle's birthday party and she laughs and jokes with the other kids - before turning her head to her Mum behind the camera, and smiling.

We see Elle at ten, she's rowing a boat on a peaceful river, her Dad behind her kicking back and relaxing.

PETA WALSH  
Come on, come on, put a bit of muscle into it!

ELLE WALSH (INTERVIEW)  
There's one thing I've sort of seen and heard about,  
especially with trans kids is like, the parents like  
mourn the loss of their child when they like transition.  
And I think there was a bit of that for mum.

VHS video shows Elle rugged up on the couch with her Dad, Peta is behind the camera and she zooms in close on Elle's face - so close it's just his eyes.

PETA WALSH  
There's Lewis.

ELLE WALSH (INTERVIEW)  
I don't think she realises this just yet, but I think  
she's going to enjoy having a daughter a lot  
more than she enjoyed having her son.

We see Peta back on the couch in her living room, alone with the picture of Elle in high school. She runs her finger up and down the edge of the frame.

LAUREN BLACK  
Right ready?

Elle and Lauren are in the backyard on a spring afternoon. The sun is setting against an orange tree, and Lauren picks Elle up by her waist and up towards the oranges. In this moment it's clear that Elle's body is changing - she has small breasts beneath her shirt, and her body is more curved.

ELLE WALSH

You're so gonna drop me.

LAUREN BLACK

Well you shouldn't have had all those croissants.

Lauren lifts Elle higher - and she reaches out to grab an orange, Lauren can barely hold her, and they laugh and fumble around.

LAUREN BLACK

Get it, get it! Oh shit. You dropped it in my eye.

When pulling off an orange, bits of branch and leaf fly off into Lauren's eye.

LAUREN BLACK (INTERVIEW)

For me, the only thing that's changed is her demeanour in life, she's happy. We can finally go into the next chapter of our lives.

Lauren jumps onto Elle's back, and Elle lifts her, hugging her arms around her.

LAUREN BLACK

They asked us how I saw our future and I said 'well with 50 dogs obviously' um, the wedding?

Now stood under the orange tree, Elle throws an orange from one hand to the other.

ELLE WALSH

Cool.

Elle's response is not as excited as it should be. She stares at her orange, dismissive. But Lauren is unaware. In interview, she sits on a couch with a warm glow of happiness and a setting sun around her. She can't keep the smile off her face.

LAUREN BLACK (INTERVIEW)

I want her to be my wife.

Underneath the orange tree, Lauren pokes a finger into Elle's ribs.

LAUREN BLACK

We've already decided Elle will propose to me.

Elle looks at Lauren, brow furrowed, the mood has changed suddenly.

ELLE WALSH

Oh we just like, fucking assumed my gender and I'm gonna do the man thing am I?

LAUREN BLACK

Yep.

Lauren tries to play it off like a joke - throwing an orange up into the air, but it's not a joke to Elle.

ELLE WALSH

Go fuck yourself mate.

Elle snatches the orange off Lauren, making it clear this isn't a joke.

ELLE WALSH (INTERVIEW)

I'm still fulfilling a lot of the male roles and I  
don't think she realises it a lot of the time. You  
know - I feel too much like the man in the relationship.

Back under the orange tree, Elle is still serious.

ELLE WALSH

It is in the back of my mind and I am thinking  
about it, but also there's pills to swallow.

Lauren stares at Elle deeply, her face is filled with sadness. She will always be second priority after the transition.

LAUREN BLACK (INTERVIEW)

Being in a relationship is a two-way street.  
It's give and take. At the moment  
it's just all give.

Elle and Lauren are day drinking with their friends. They lay in a backyard, drinking red wine under the sun. Everyone is drunk, and trying to have a good time - but Elle is talking wall to wall about her transition - she's overjoyed by the positive decision she has made, and how right it feels, she simply can't stop talking about it. We see her in multiple situations around the party, talking to different people about the same thing.

ELLE WALSH

I feel like when people looked at me before  
they looked at a guy dressing up as a girl. I feel  
like now -

Everyone is nodding along, but they can't really follow the rambling.

ELLE WALSH

From now on it's gonna be - a girl was once a  
guy and that sits much nicer with me. And it's  
totally all in my head - but yeah.

The group are barely listening, one of them puts their head down on the ground as if going to sleep.

Elle sits on a couch with Mitch and another boy - and continues talking -

ELLE WALSH

I had multiple people come up to me last night and  
be like, so I heard you're on hormones -

Mitch sits next to her, he visibly rolls his eyes and sculls his drink.

ELLE WALSH

And it's happened when you walk into a shopping  
centre you see certain people and they're looking at ya -  
and it's like, you know they're thinking 'there's a weirdo  
over there' -

Mitch is absolutely fed up. He throws his head back and blows cigarette smoke into the air. It's  
like he's using all his energy not to lash out. But it's written all over his body.

MITCH MCDONALD (INTERVIEW)

It just puts pressure on your relationship cause - all  
of a sudden you're kind of like uh, like I wanna hang  
out but I just can't be bothered talking about trans stuff  
anymore.

Lauren is in the backyard too - and she sits in a group with Elle and watches her ramble. She  
takes a deep breath in and lets it out slowly.

LAUREN BLACK (INTERVIEW)

There's some days where I'd call her or  
something and talk to her and then it would be  
silence and I'd just have to be like 'so my  
day was good too, thanks for asking.' Jerk.

Back on the party, Elle is completely unaware of the people around her's feelings. She sits on the  
couch talking and talking, as people slowly get up and walk away - until she is left sitting alone.

ELLE WALSH (INTERVIEW)

It's all like really really close to being like perfect.  
I feel like myself.

Elle walks along the beach at sunset, she's got a backpack strapped to her shoulder and she is  
approaching a burn barrel, which sits perched next to some rocks on the beach.

Elle drops the backpack into the sand and pulls out a match box - lighting a match, and dropping  
it into the fire pit. The fire ignites wood and sticks with a WHOOSH.

ELLE WALSH

I sort of had this thing in the back of my mind about  
having a funeral for Lewis. A symbolic letting go  
of stuff from the past.

Elle pulls out a piece of paper from her backpack, unfolding it.

ELLE WALSH

This is my birth certificate with my dead name on it.  
I feel like we can get rid of this evidence.

She laughs at her joke, and then throws it into the fire without another thought. She watches it smoulder.

ELLE WALSH

Bye Lewis.

As the birth certificate burns, we see Peta Walsh, sat on her couch, still staring down at the photo of Elle in high school. Elle is burning her old self, but that's the version her Mother longs for.

Elle pulls out a blue checkered flannelette shirt, that looks tired and worn.

ELLE WALSH

This one - is when we were first doing the band,  
everyone was wearing these like, you know cause  
we're 19 and scared shitless. So it was kind of  
a tough, blokey, bloke, I guess that kind of  
toxic masculinity type situation.

Elle excitedly ditches the shirt into the flames, and watches it shrivel up before her eyes. As it burns, we see Mitch sitting on the couch back at the party, looking pissed off. It's like she's burning his friendship to Mitch.

ELLE WALSH

There's a bit of rage with that one.

Elle pulls out the last item in her backpack. It's another piece of paper, folded up.

ELLE WALSH (INTERVIEW)

So this is the last thing to be burnt - and it's a note  
for Lewis William Walsh, love from Elloise Ann Walsh.  
And it's basically a letter about this person I created to survive.

Elle holds the letter above the fire, reluctant to let go of this one - before she lets it slip out of her fingers and into the flames. Now we see framed photographs of Elle and Lauren in the honeymoon stage of their relationship - before Elle decided to transition. Elle is burning the person that she created to survive, and it's a victorious moment for her, but Lauren fell in love with that person she created to survive, and to her, it feels like a death.

LAUREN BLACK (INTERVIEW)

She has changed quite a lot. I have to come  
to terms with that.

Under the burning fire, car engines start to roar, a commentator yells about a car reaching a 98. For a second, we think we're watching the wrong documentary.

Then we cut to vision and see one of our main characters, Lauren. Her hair is up in pin curls and she has red lipstick on...but she's elbows deep in the engine of a race car.

In the pits of Perth Motoplex, crew members swarm around a car - taking it to pieces, then putting it back together. Lauren is in the middle of it all - she's the youngest by at least 10 years, and the only female.

LAUREN BLACK (INTERVIEW)

My work at the moment is the only thing kind of  
keeping me sane. It's usually my escapism.

As if it's been done a thousand times before, Lauren and the pit crew in sequence, put the bonnet back on the car and adjust this and that, and she squirts oil inside, before a machine is used to start the motor - it ROARS into life, sending out fumes and noise.

LAUREN BLACK (INTERVIEW)

I am a chassis fabricator. There's like a heap  
of little things that are kind of my job on the car.  
If anything structurally goes wrong then I'm  
the person to fix it.

Lauren and the pit crew tow their car out to the starting line, and do final checks on the car, before storming through the gate and out of sight.

We cut to an almost birds-eye view of live coverage of the race. Lauren and the pit crew watch from the starting lines, as their race car does a quarter mile sprint down the track. There's crowds cheering, fire coming out the back of the cars, it's all very exciting.

COMMENTATOR

Car looks settled in the back half and he  
will cruise down for a 5'97. It's a 5'97.

LAUREN BLACK

Yes!

Lauren and the crew jump up and down, ecstatic, joking and pushing each other around - their race car has just broken it's personal best record.

Back in the pits work has started again. Lauren is shouting a little, still deaf and excited from the race.

LAUREN BLACK

They're out, chutes done, tyres are done,  
oil filter, fuel, done.

But the older man isn't listening anymore, he's caught sight of the camera recording them.

MAN

Why are they stalking you?

Lauren's excitement immediately drains from her, and she starts to stammer, not looking the man in the eyes or making a lot of sense.

LAUREN BLACK

Documentary. Sorry, I explained to everyone else.



But I didn't tell you, I forgot. Documentary that  
they've been doing on Elle and I for the last few years,  
um and they like need to get cutaways cause drag  
racing is such a big part of my life.

It's clear the man doesn't quite get it, and Lauren doesn't have the words to get it across.

MAN  
Fair enough.

The man looks over at the camera, uncomfortable.

LAUREN BLACK  
Yeah.

Lauren wipes off grease from her hands with an even greasier wash cloth, looking around at her other crew members. She looks shaken by the questions she's being asked.

LAUREN BLACK (INTERVIEW)  
You know general chit chat and small talk with people.  
And I have to pick and chose whether or not  
I'm going to disclose that Elle is trans.

Lauren weaves in and out of the hyper masculine pit crew she works with - everyone is male, bearded, 30-40 years old, and it's hard to imagine Lauren explaining the complexities of her relationship to this group.

LAUREN BLACK (INTERVIEW)  
Boyfriend doesn't feel right anymore, yet girlfriend doesn't quite  
feel right either. They just instantly look at you and  
go 'oh yeah probably gay' and technically I'm not I guess.

As Lauren returns to her duties on the car, we see another crew member eyeing her off. Asking some questions under his breath.

LAUREN BLACK (INTERVIEW)  
I just wanted my own thing for once. Everyone  
asks 'how's her transition going'. It's always us or her.

But the questions don't stop, she runs right into the same questions with another race car team beside hers. Lauren has her back to the camera, and we can see about four male faces staring back at her, waiting for answers.

We can see that Lauren is getting frustrated with all the attention on her. She's looking back at the camera, annoyed. One more crew member asks her a question...

MAN  
But why are the cameras following you?

Lauren has had enough.

LAUREN BLACK

It's because I've got a tranny girlfriend mate.

Lauren has snapped, and she spits the words at her crew member. He raises an eyebrow, and lets out a laugh. Then turns his back to her and walks away, leaving Lauren alone and shaken by her own words.

ELLE WALSH (INTERVIEW)

I think she's a little bit lost. You go from being a straight couple to being a lesbian couple, it's like fundamentally changes her identity.

Lauren can't work. She stumbles around, shaking, looking like she's about to cry. She just watches the crew around her work. Eventually she looks directly into the camera, her eyes become dark and angry. Resentful. Her safe space no longer hers anymore.

Elle sits on her bed, her demeanour very different than Lauren's. She looks happy, and she's never looked more feminine. Her hair is long and soft, and she wears tight black jeans that fit her newly curved body.

ELLE WALSH (INTERVIEW)

There was a day where it really just kind of sunk in that I was like 'aw I guess I'm gay' and then I was like walking around the house like 'I'm gay, gay, gay.'

Elle waggles her head around, when she says 'gay' - as if the term really tickles her.

ELLE WALSH (INTERVIEW)

I love it, I like being gay more than I like being trans.

Lauren has entered the room, and Elle twirls around her in a dance. They do indeed look like a lesbian couple. The excitement of Elle is electric, but Lauren doesn't look so sure.

ELLE WALSH (INTERVIEW)

And I also feel like that's really where I belong cause that's like who I am in my head.

We see Elle in the front yard of a cute little Freo house - she is drinking beers on a stoop with three other females, who all have short, bleached hair and all look like lesbian punk rockers. Lauren is nowhere to be seen.

ELLE WALSH (INTERVIEW)

I have like some like gay friends like lesbian friends now.

Elle lets out a huge laugh, she's comfortable in her new space.

ELLE WALSH (INTERVIEW)

They live next door and it's great. And even though their like, not trans, they can relate to a lot of the same things.

On the porch where they sit, is a rainbow flag, tied up to one of it's beams. It flows gently in the wind. The girls speak to each other freely and comfortably.

ELLE WALSH

If you're trans you're like 10 steps behind everyone  
else before you start anything.

FRIEND

Until you give like, the equality of just like general basic  
health services, like how do you ever have that hope?

ELLE WALSH

Yeah totally.

Sun rays peak through the trees in front of the house, it's idyllic. A heaven for Elle. A place where she fits.

ELLE WALSH (INTERVIEW)

And I always thought I would feel like an imposter  
in anywhere I lived but here I don't cause it's like...  
the queers outnumber the straights.

Elle lets out a laugh at her own joke. She loves it.

But we see that next-door, Lauren is sitting on the bed alone. Through the open window, we can hear the new friends laughing and relating.

LAUREN BLACK

I still feel like an imposter I guess...I think it's because  
I've never had to do the whole struggle with my identity thing.  
I've never had to come out, I've never had to walk  
down the street and have people look at me weirdly.

Lauren sits on the bed staring deeply out the window.

LAUREN BLACK

I've kind of just got in with a guest pass.

Back on the porch, Elle is laughing and joking with her friends.

ELLE WALSH (INTERVIEW)

I think for her she still has a little bit of imposter  
syndrome. But like you're dating a woman, this is  
a queer relationship.

Elle turns on the tap in the shower, and lets warm water flow all over her body.

ELLE WALSH (INTERVIEW)

Just even the way my penis works now is not  
the same - like erections are a lot harder to get and  
I'm now finding that I'm into different things like

being touched softly and that kind of thing, like is much more appealing rather than just going straight to fucking.

Elle puts her head under the water, and runs her fingers through her hair. She is so comfortable in her new body, her new life.

ELLE WALSH (INTERVIEW)

It must be strange for her. The person that you're having sex with's body like slowly change.

Lauren is still on the bed, pained.

LAUREN BLACK

I don't consider myself to be gay, I'm not completely gay. Like yeah you look at men and go 'that's nice.'

Lauren tilts her head to the side, as if she misses the simplicity of her attraction to men.

Mobile vision shows the couple at a party - they watch a band perform in a small bedroom, rocking along. Elle lays in Lauren's lap, wearing a dress. It's clear that they are now a lesbian presenting couple, to the outside world at least.

But Lauren is looking at the guitarist in the band - who is hyper masculine, shouting into the microphone. Her look lingers a little too long.

ELLE WALSH (INTERVIEW)

She is straight so the idea that, you know, if she would want to have sex with men I would understand that.

Elle is at a pub with a strange girl that we haven't seen before. They stand and wait to order a drink together and chat.

GIRL

I'm more of a wine gal.

ELLE WALSH

Do you do red?

GIRL

Yeah red, mostly red.

They smile at each other, things are a little awkward and exciting.

ELLE WALSH (INTERVIEW)

And for me - I've never dated anyone as a woman, I've never like done any of that, you know. So that's like a whole new world that I'm like I wonder. Like, what would that be like?

Elle and the girl sit down with their drinks, and we watch them from across the room. The girl slaps Elle playfully on her arm, it's all very flirty.

ELLE WALSH (INTERVIEW)

I think we will try it.

INTERVIEWER

Try what?

ELLE WALSH (INTERVIEW)

Um... \*laughs\* dating other people.

In an open relationship.

We see Lauren. She's still sat on the bed. Her face is pale, as if the colour has just drained from it.

INTERVIEWER

When you two discussed having an open relationship  
what was kind of the hardest part of that for you?

Lauren's face is like stone. She stares back at the person behind the camera, like she's been betrayed.

LAUREN BLACK (INTERVIEW)

Well it's not really that thing, like, it was, it and the thing is  
like we're not in an open relationship also, that's  
something to point out.

Lauren stumbles on her words, trying to get the right ones out. And she seems angry at the person behind the camera now. She starts spitting her words at them.

LAUREN BLACK (INTERVIEW)

That's...off limits for us

Lauren lays her hands flat and swipes them to the side, as if cutting a tape.

Lauren is driving now. The mood is calm but dark. Sun peaks through leaves and birds flit in and out of trees, it's almost like she is within a dream.

LAUREN BLACK (INTERVIEW)

I never thought that I'd be in a situation. Like the  
way that my life is now.

We see a close up of Lauren gripping the steering wheel, her nails digging in. She drives along the coast of Fremantle, and we see early morning surfers running out to the water.

LAUREN BLACK (INTERVIEW)

I've always had this weird ahh confidence where I've  
always felt like I can handle myself. Now I'm just  
kind of lost and floating.

We see Lauren's face again, closer now, the weight of her responsibilities in this relationship are forcing bags beneath her eyes, she looks older now, tired. She shifts gears, and the wind takes her hair, throwing it back.

Lauren turns onto a semi-rural, industrial road. The streets are empty. She puts her car in park, she's reached her destination.

LAUREN BLACK (INTERVIEW)  
I'm just trying to look for joy in something.

The sign above her reads - DOGS REFUGE HOME. She enters.

LAUREN BLACK (INTERVIEW)  
I was like 'we're getting a dog!' And Elle was like  
'no, no, no, no, we don't, we're not getting a dog.' And  
I'm like 'no I want a dog, we're getting a dog.'

Lauren is suddenly full of energy, exuberant, in vast contradiction to what we know is going on inside her.

We see the dogs - all separated into individual cages, bursting with excitement and hope. They wag their tail as Lauren stops to pat each of them.

LAUREN BLACK (INTERVIEW)  
Yeah you just put down all the names of the ones you want -  
And they'll like 'aw this one's not suited to you. This  
one has a gambling problem. This one's in debt. This one's  
an addict, you can't have any of these dogs.

We see vision of the naughty dogs - some hiding in the back of cages, others growling, another particular goofy looking one with a cone on his head. And then we see Chuck - a dog so large he could be a horse. He's a great dane crossed with something else, and he is absolutely perfect.

LAUREN BLACK (INTERVIEW)  
He was pretty much the only one we could take  
and we got to meet him and he was so amazing.  
And then within half an hour we had him. He's in  
the back of the wagon.

The car is driving. And there is Chuck, in the back. In slow motion, we see his head hanging out the car window, his tongue out, sniffing the air. Lauren is driving, smiling now, she reaches a hand back to pat Chuck on the head.

Chuck runs through his new house, Lauren following close behind. She fixes a bandana onto him. She throws the ball to him. She speaks to him in a baby voice, and he waggles his tail and smiles, delighted to be talked to.

LAUREN BLACK  
Raise your paw if you're queer!

Chuck raises paw.

LAUREN BLACK  
Aww that's a good boy.

Lauren leans down and hugs Chuck, her arms barely able to get around him.

Elle and Lauren lay with Chuck on the bed, he's on his back getting pats, all stretched out.

LAUREN BLACK  
Look at you! You're just so long!

Lauren and Elle sit on their front porch with tea. The camera pans to Chuck, who is watching out over the street. Lauren and Elle stare at the dog.

LAUREN BLACK  
This is Chucky's stoop. He watches things  
out here.

ELLE WALSH  
He's on the guard. To protects us from homophobes.

Chuck is taking his job very seriously, staring out at the street, protecting him. Lauren snuggles into Elle, and they look like they could be happy again.

ELLE WALSH (INTERVIEW)  
I regularly have thoughts about like - everything's  
working out really well like I'm like really happy.  
That's like not just about the transition. That's about  
like me and Lauren. There's no stress on our relationship.

We see a wide shot of Elle, Lauren and Chuck sat on a three seater couch out of the front of their new home, but where they are mentally, is miles apart.

LAUREN BLACK (INTERVIEW)  
Chuck can't fix everything. I'd stopped  
being able to feel anything. I'd essentially  
just become really numb.

Months pass. We see a calendar flick through months and land on MAY. Lauren is at the race track at night. She is completely covered in oil and she looks completely and utterly exhausted.

LAUREN BLACK  
Is the next race at 9? Half 8?

MAN  
Half 8.

Lauren climbs underneath the car and starts trying to pry a car part loose, without much success.

LAUREN BLACK

We get here at 8 in the morning and I'll get home  
about 1:30am tonight.

Lauren is running around - busy, stressed. The night gets darker.

LAUREN BLACK (INTERVIEW)

Over the last four and a half year I've pretty much  
been financially supporting Elle. It's been quite  
difficult to just live just off what I am earning.

This revelation hits us hard. We soak it in while we watch Lauren slave over the car, getting  
progressively more and more covered in oil, and looking like she could fall asleep at any moment.

At home, Elle is watching trans women on YouTube. She's in pyjamas and she looks very relaxed,  
smiling at the screen. A trans woman on screen talks about self care.

SAMANTHA LUX YOUTUBE VIDEO

You gotta spend more time relaxing, eating some chocolate  
you wouldn't be doing all this crazy stuff on the internet.  
I recommend it. Mental health care is important.

Elle laughs. We see her shoes are off and resting by the base of the couch.

ELLE WALSH (INTERVIEW)

Being with Lauren somewhat calculated. Not only is  
she the right person for me on a social and an emotional  
level but she's also the right person for me on a financial  
level and how I'm gonna live the rest of my life level.

Elle lays back on the couch, totally relaxed.

The months flick by, landing on OCTOBER.

Lauren makes a cup of tea for herself, looking out the kitchen window into the abyss.

LAUREN BLACK (INTERVIEW)

I've nurtured Elle so much, each time it becomes like it's  
a heavier and heavier thing, because you've always  
looked after that person and you always will be in that role.

More months go by - landing on MARCH.

Elle is in bed despite sun streaming through the windows.

ELLE WALSH (INTERVIEW)

There would just be days where I just couldn't get  
out of bed you know and then like go to work and I just  
wanted to sit in and watch TV and like feel sorry for myself.  
And she could never understand that.



Elle pulls her hands from beneath the covers and puts them over her face. She is struggling, too.

LAUREN BLACK

I felt like I was just trying to quickly bandaid  
the situation every day, every day, every day.

Lauren sits on the front porch, crying her eyes out. Tears stream down her face and her hands shake.

LAUREN BLACK

You lose yourself massively because all you want is for that  
person to be happy.

But Elle isn't happy - she's still in bed, curled up, unable to get up.

More and more months fly by like this - and we land on AUGUST.

Elle and Lauren exit the front of their house with Chuck in tow. Time has progressed them, and Lauren looks tired and worn, while Elle looks a little on the happier side. She wears a tight shirt that shows off her growing breasts.

ELLE WALSH

Have you got keys?

Elle and Lauren walk hand in hand to the park down the street. Chuck runs left and right, sniffing everything. They reach the park and sit down beneath a tree. It's autumn now, the trees are bare, and their multicoloured leaves are spread out across the grass, forming a colourful patchwork.

INTERVIEWER

Tell us the current status of your relationship.

ELLE WALSH

Open for business!

LAUREN BLACK

Yeah it's just open I guess. Kind of gone through a  
little bit of a phase, well it's not phase, we've had a..

ELLE WALSH

It's the norm now.

LAUREN BLACK

It's the norm yeah of where we date and see  
other people. But we're each other's primary's.

Lauren is nervous saying this out loud, but the pair try and deliver the news in the most confident way they can, switching back and forth between each other.

LAUREN BLACK

I slept with someone first.

ELLE WALSH

Oh yeah I wanted it to be Lauren first cause it  
was my idea originally.

Lauren takes a deep breath to keep going.

LAUREN BLACK

Yep.

ELLE WALSH

And I think the other part - on top of that is like  
Lauren still likes men so she gets to do that  
and I get to date as a woman for the first time.  
I went on a date a while ago and it was just like.  
It was the conversation and it was the flirting and  
meeting someone new and interesting and like  
that was the bit that I was like this is what I want.  
This is the whole, the whole thing that I wanted.

Lauren shakes her head while looking away from Elle. She doesn't like to hear about it. But she  
feels pressure to justify this to the camera.

LAUREN BLACK

I don't think we would've gotten into this situation if we  
hadn't been through the transition, purely because  
the transition stripped us back to being so raw. And with  
someone who is completely different from when I first  
met her.

Lauren looks back from Elle, who is not giving her any responses or answers or support, and then  
she looks back to the person behind the camera.

LAUREN BLACK

And I just know like, I'm mildly numb inside.  
Nothing phases me anymore. Because it doesn't matter  
how hectic things get I need to be stable for her.

Lauren is talking directly to Elle now, trying to make her understand. But Elle looks unfazed,  
quietly listening without emotion.

LAUREN BLACK

And so that's just how I deal with everything now.  
I'm dead inside.

Lauren hangs her head down, she's at the end of pouring her heart out, letting Elle and know how  
much she is struggling, and how bad it has truly gotten for her.

Elle looks up at her with a smirk.

ELLE WALSH

Welcome to the club.

Lauren turns her body away from Elle, and they are suddenly miles apart, even though they are right next to each other.

We fade up on a new day. Elle is walking through a busy shopping centre, before B-lining for a shop that says "SILK LASER HAIR REMOVAL."

SILK LASER LADY  
Hi, how are you today?

ELLE WALSH  
Good, how are you?

SILK LASER LADY  
How can I help you?

ELLE WALSH  
Appointment for Elloise.

Elle follows the woman into a small treatment room. She sits down on a surgical style bed, and a beautician enters.

SILK LASER BEAUTICIAN  
So areas to be treated, um. Face and Chin?

ELLE WALSH  
Yep just beard basically.

Elle shifts on the bed, uncomfortable to be talking about having a beard.

SILK LASER BEAUTICIAN  
Beard? Alright, amazing.

The beautician is a little taken aback too, but she does a good job of hiding it. She lays Elle down on the bed and draws lines across her chin and cheeks, mapping out the areas of hair removal. She fires up a Laser machine and begins zapping the hairs on Elle's face with a BEEP - BEEP.

Elle lays flat, her eyes closed, and she fiddles with her fingers, picking the skin off the tips. This is very uncomfortable for her.

ELLE WALSH (INTERVIEW)  
I'm struggling with trying not to talk about it constantly.  
But it's just constantly on my mind. I think I left  
the transition too late and my body is cemented  
in its maleness.

The hairs are zapped from Elle's face, and she flinches, over and over. Desperate to get all the hair off her and present more feminine.

ELLE WALSH (INTERVIEW)  
It just gets in everywhere. Your gender gets into  
every part of your life.

We see an array of shots of the shopping centre - everything is gendered. Woman walking with friends, mannequins in dresses, a woman walking with a baby. Gender is all around her. She can't escape it.

ELLE WALSH (INTERVIEW)

Especially with drums. I started being drums to be like - look how big of a man I can be when I bash the shit out of these drums. There were definitely gigs since I've come out where I've been like - why am I doing this? This is so wrapped up in my manhood and trying to be a man.

The Love Junkies sit together at a bar. It's extremely tense between them, and they are in the middle of having a fight, clearly a few beers deep. Mitch is recording Elle.

MITCH MCDONALD

What do you have to say for yourself?

ELLE WALSH

I'm sorry.

ROBBIE RUMBLE

You're sorry for what mate?

It's clear the band want an apology for Elle's looming decision to leave, to rid herself of the masculine band and instrument that she gravitated towards in her youth, to show the world that she was a man. But she's not going to apologise.

ELLE WALSH

I'm sorry for the fact that - Robbie plays out of time.

ROBBIE RUMBLE

So like, at the start, of the two minutes - you're like really slow. So am I the one who is playing out of time or are you the one playing out of time?

ELLE WALSH

Well I don't think you know how to play bass.

MITCH MCDONALD

This is not going to be exciting for the masses. People are going to be like ah god - these guys don't like each other.

Mitch cuts the camera. It's not fun anymore.

ELLE WALSH (INTERVIEW)

The band decided to break up. Which is a good thing I reckon, now I can focus on my transition.

Elle is at home, sorting her medications into different sections of a weekly pill planner. She is taking at least five pills a day, but it's still not enough to get what she wants.

ELLE WALSH (INTERVIEW)

I just wish there were more physical changes.

We see the exterior of a Gender Services building. Wind blows in the trees. A crow waits on top of the building, as if ready to swoop.

ELLE WALSH (INTERVIEW)

So I went to the Doctors and I was like alright  
I need help. And they gave me this other drug  
called Cyproterone and that basically nukes your  
testicles and nukes your testosterone.

Elle googles the drug she has just been prescribed - and she is swamped with concerning results. The clicks on everything she can find, and side effects flash on screen as if from a nightmare.

CYPROTERONE SIDE EFFECTS

BACK PAIN

BLISTERS

BLURRED VISION

CONFUSION

HALLUCINATIONS

INABILITY TO MOVE ARMS OR LEGS

DEPRESSIVE MOOD CHANGES

DEPRESSION

SUICIDAL THOUGHTS

ACCELERATES GENDER TRANSITION

The results glitch and flash in front of her in a frenzy of jump cuts, before completely taking over the screen.

It's night time. A car with it's headlights on cruises past the front of Elle and Lauren's house, sending ominous lights reflecting off the windows. Inside, Elle is looking straight into her video diary camera. Her hair is neatly done into braids, and her face is noticeably softer and more feminine, but she has deep, dark bags under her eyes.

ELLE WALSH (VIDEO DIARY)

I don't even know where to start.

She's disheveled, and clearly sleep deprived. The dark circles under her eyes are deep and blue. There's a manic look in her eyes.

ELLE WALSH (VIDEO DIARY)

For one thing I've suddenly now feel like my body  
is kind of beautiful, I kind of really love my body now.  
But in the meantime. My my mind is a fucking wreck.

Elle laughs, but it's an unhinged kind of laugh.

In a series of jump cuts and glitches from the same video diary, we see Elle with her face in her hands, then covering her mouth, then staring blankly looking confused. It's like we are inside the nightmare that is Elle's mind on Cyproterone. Filled with hallucinations, depression and suicidal thoughts.

ELLE WALSH (VIDEO DIARY)

There's been some pretty intense nights terrors.

The house is empty and dark. It's as if no one is there. An alarm clock reads: 2:21am.

ELLE WALSH (VIDEO DIARY)

I don't know if you can see the bags.  
Under my eyes.

Elle leans forward and points to the bags under her eyes, which look almost like bruises.

The hall of the house is empty, and dust is flying through the air. Loud whispers can be heard from every room. But no one is there. Elle's pills sit beside her bed. The Cyproterone bottle casts a long dark shadow on the wall.

ELLE WALSH (VIDEO DIARY)

My mood swings are very volatile.

The camera glitches, and just like that Elle is hysterically crying, pulling at her face. In a second, the camera glitches again and she's back to normal. As if it never happened at all.

ELLE WALSH (VIDEO DIARY)

I can drop - like that.

Elle clicks her finger - and with that - we cut to mobile vision and Elle and Lauren in the kitchen. They are stood across from each other, in the middle of a fight. The mobile vision is shaky, as if the person filming isn't sure they should be there.

ELLE WALSH

What the fuck do you want me to do?

Elle is shouting at Lauren, in a tone we haven't heard her use before. It's biting and nasty.

ELLE WALSH (VIDEO DIARY)

She doesn't know. She's not trans!

LAUREN BLACK

It's just been almost a whole fucking year and you've  
paid rent completely maybe twice and I'd like to at least  
have some money for me to do at least fucking something in  
my life.

Lauren is furious too, she's absolutely fed up, throwing her hands around in the air.

ELLE WALSH

I fucking work like 12 hours a day!

LAUREN

Do you though?

It's clear Lauren doesn't believe a word she is saying anymore. The fight is escalating, they are talking over the top of each other, shouting with their whole chests.

ELLE WALSH

What the fuck do you want me to do?

The mobile vision dramatically cuts, as if the person behind the camera has suddenly realised the intrusion and cut the tape.

In video diary, the tears start to flow down Elle's face, crossing the dark bags under her eyes and running down her cheeks.

ELLE WALSH (VIDEO DIARY)

I don't have time to deal with someone being angry  
at me because I'm, you know...  
Because I'm worried about killing myself.

Elle stares into the camera, desperate, pleading.

We see VHS video of Elle as a teenager. She sits on her bed looking utterly broken. She looks up to the camera, and her huge eyes show nothing but pain.

ELLE WALSH (VIDEO DIARY)

I first planned my first suicide when I was 11.  
But if I'm to die tomorrow - everything between  
11 and now was not worth it.

VHS home video shows Elle on a family holiday, aged around 11. She sits far away from her family, looking down at her hands, and talking to herself. The camera zooms in on her face, which is etched with turmoil.

ELLE WALSH (VIDEO DIARY)

I feel like I should've killed myself at 11.

This revelation hits Elle hard, and she breaks into hysteric tears.

ELLE WALSH (VIDEO DIARY)

I'm so sick of people staring. Why does everyone have to fucking stare. You know. I know I look like a freak.

Her voice breaks on the word freak, even though she is the one saying it, it still breaks her heart. She raises a tissue to her nose and blows.

Mobile vision appears of Elle and Lauren at a party. There's empty bottles and glasses on tables and bench tops. There's a dull sound of loud music, and people. They're having a house party, but it's just the two of them in the kitchen.

ELLE WALSH

Are you filming?

CAMERA PERSON

Yeah.

Elle stares at the camera, but Lauren is staring deeply at Elle, playing with her hair.

ELLE WALSH

Welcome to the lowest part of my life ever.

She gestures around her, and then looks back into Lauren's face.

ELLE WALSH

We're in it. We're in it right now.

Lauren nods her head and begins to cry. Tears stream down her face.

LAUREN BLACK (INTERVIEW)

I have no idea what makes me happy anymore,  
because so much of my energy over the last four years  
have been put into this one person. And trying to make sure  
that...I don't come home one day and find she's killed  
herself.

Lauren rests her head onto Elle's shoulder, and cries into her shirt. Elle hugs her tight, holding onto her for dear life. Lauren turns to the camera, her face red.

LAUREN BLACK

I have supporter's fatigue.

Elle sits in front of her video diary. She's stopped crying now.

ELLE WALSH (VIDEO DIARY)

God the things I would do. To not be trans.  
Huh. I would literally kill myself to not be trans.  
There it is. There's the big epiphany.

Elle laughs. But it's not funny at all.



It's a new day and the sun is high in the sky. Lauren walks up a huge, grassy hill that overlooks the port of Fremantle. She can see the ocean, and huge cargo ships docked all around her. She sits down at the top of the hill, and looks over the view. She has sunglasses on to hide her eyes.

LAUREN BLACK

I have no idea what I want anymore.

Lauren begins to cry. She looks broken.

LAUREN BLACK

I'm like... I dunno. I don't even know.  
This is, for lack of better terms, broken me.

She wipes tears away from underneath her sunglasses.

LAUREN BLACK

I've had to question a lot of things lately.  
It's the same as doing the documentary -

Lauren looks at the camera crew next to her.

LAUREN BLACK

I don't wanna talk about stuff anymore. I don't wanna  
break things down to the nitty, gritty to the like,  
figure out why you said that or why you feel this way.

Lauren starts spitting the words at the crew, she's mad at them for making her do this. Once she's done she brings her knees up to her chest and rocks herself back and forth.

LAUREN BLACK

FUCK!

There is a pregnant pause before the next question.

INTERVIEWER

Do you ever feel resentment towards us?

LAUREN BLACK

Yep.

Lauren answers before the question has even been fully asked. She looks away from the camera now, over the coast instead.

LAUREN BLACK

For sure. Because I like to ignore things and I like  
to not delve into things sometimes and you can't do  
that when you're life's being filmed. Cause  
everything's right there. You like to be able to just...  
Hide certain parts of your life, but I know  
that that doesn't help the storyline.

Lauren can see a heterosexual couple at the bottom of the hill, they cuddle on a picnic rug, joke around with each other, freshly in love. She looks away from them, and then takes a sharp intake of breath.

LAUREN BLACK

Nothing's ever gonna set in stone how your relationship's  
gonna go and like if, even without everything else that  
we're going through it could definitely.

Lauren pauses, careful to get her next words right.

LAUREN BLACK

Relationship end.

Tears flow from Lauren's eyes, but her voice is firm and assured. It's over. The camera leaves Lauren on the hill, allowing her to have the privacy she deserves.

Elle carries a box full of clothes into a barren room with a single mattress on the floor. Her hair has been freshly home-dyed a peroxide blonde. She drops the box on the floor and looks around the room, at all her displaced possessions in a new home.

ELLE WALSH (INTERVIEW)

I don't even know what happened. She just came  
home from work one day and then it was like, over.

Elle looks around the room at the mess of her life. She picks up a bunch of dirty clothing, only to throw it back down again when she realises she has nowhere to put it.

ELLE WALSH (INTERVIEW)

I guess that you know, she doesn't love me like  
that anymore. It's hard. I didn't see it coming, I  
thought we were really happy.

Elle stands in the middle of her new room, pinching the bridge of her nose. Her skin is almost translucent as if she hasn't seen the sun in years.

ELLE WALSH (INTERVIEW)

I kinda thought I was gonna, like I went through  
all the bullshit and was finally gonna get a happy  
ending you know.

Elle sits on the corner of the mattress, her head in her hands. This isn't the ending she wanted.

The months fly past, landing on April 2020.

Birds begin chirping alongside gentle rain. Wheat grass sways softly in the rain and wind. Green hills can be seen in the background. A single road feeds into bushland and orchards, and a town sign reads 'Roleystone.'

Elle gets out of her car at her family home. She carries a duffle bag and coat hangers with clothes hanging off them. Her bleach blonde hair is short now, it's been cut into an ear length bob. Her dark regrowth can be seen peaking through.

ELLE WALSH (INTERVIEW)  
I don't have a house anymore. This is my  
parent's house.

Elle disappears through the door of a cottage style home, surrounded by tall green trees.

ELLE WALSH (INTERVIEW)  
I'm living here because Lauren left me.

Elle drops the duffle bag and clothing onto the middle of the floor of her childhood bedroom.

Elle sits on the edge of her bed with her head in her hands.

ELLE WALSH (INTERVIEW)  
And I kinda just wanna crawl into my bed  
and stay there until I don't feel like this anymore.

Elle reaches over and grabs her pills from the nightstand, cracking the packets open into her hand. Just because the relationship is over, doesn't mean her gender transition is too.

ELLE WALSH (INTERVIEW)  
You know - I wanted to marry her.

The camera spies an half full glass of whisky next to her pills. There is an empty bottle of wine under the bed too.

Elle lays back on the bed, staring at the ceiling. She can't believe her life has been reduced back to the room she grew up in.

Clothes twist on a hills hoist in the families rural backyard. A beautiful, colourful parrot sits pulling berries off a tree. Inside the house, we see Christian proverbs framed on the wall. Elle is making a coffee in the kitchen, as Peta leans over the kitchen bench and talks with her.

PETA WALSH  
Aw it was pretty...devastating. I like Lauren, I miss her.  
Yeah, really miss her. But um, you, you two went through  
a lot of stuff together, you gotta remember that.

ELLE  
Oh I remember it.

PETA WALSH  
Yeah so it's probably put a bit of a strain on it...  
That's to be expected I guess.

Elle's Mum is trying to be supportive, but Elle is drained, she can't give much back.

ELLE WALSH

Yeah.

Peta gets up and walks over to a photo album, searching for an opportunity to change the subject.

PETA WALSH

Look at this one, you'll love this one Elle.

Elle's mum lays out the photo albums on the kitchen counter, in front of Elle.

PETA WALSH

I was just going through some boxes the other  
day and I found them.

Peta flicks to photos of Elle at a young age, smiling at the camera from her bed. A smile crosses Peta's face, it's clear the photos of Elle are very precious to her. But Elle feels quite differently when she looks at these photos. For her it was a time of confusion and sadness.

ELLE WALSH

Some of them are quite hard to look at but...

Peta looks down at the photos, a little bit of heartbreak crossing her face. She pulls out a photo which shows Peta in the hospital, holding a freshly born Elle. Peta strokes the side of the photo as if to soothe herself.

Meanwhile, Elle has found a photo of herself in primary school. She looks awkward, with braces and a few pimples.

ELLE WALSH

I feel sorry for that kid.

Elle pokes her finger at the child in the photo.

ELLE WALSH

That kid got beaten up a lot.

Peta looks up at Elle with a mixture of shame, guilt and heartbreak.

ELLE WALSH

But I reckon that's what did it - I reckon it smacked  
the queer into me.

A smile breaks across Elle's face, she thinks she's successfully lightened the mood with her self deprecating humour, but Peta snips back.

PETA WALSH

You're not queer. You're transgender.

Peta looks like she's been slapped by Elle's admission of being queer.

ELLE WALSH  
That's queer.

PETA WALSH  
No.

ELLE WALSH  
Yes.

PETA WALSH  
No, it's not. Anyway, don't use the word queer.

ELLE WALSH  
I'm a lesbian.

Elle and her Mum stand and stare at each other. It's clear in this moment, that Elle doesn't have the total acceptance from her family that she's been searching for her whole life.

Elle walks down a quiet street in Roleystone, getting some air after the confrontation with her Mum. As she walks, we see two people riding bareback on a horse, down the street.

ELLE WALSH  
I always make a joke that it's like a hillbilly town.

Elle makes a turn, into bushland and tall trees. She grabs a stick and starts hitting low lying shrubs with it.

ELLE WALSH  
Probably not an especially queer friendly town  
as well. So...pretty much just kept to myself up here.

We see a group of young boys riding bikes down a steep hill on an oval.

ELLE WALSH  
It's like the worst thing you can do if you're a  
guy is have any sort of femininity.

A dirt bike roars past the camera. A man in high vis is riding, with his girlfriend on the back. They cross onto the wrong side of the road, and the rider twists the accelerator.

ELLE WALSH  
Cause then you'll be a pansy or a girl. God forbid.  
I heard a story of one guy who was apparently gay and  
killed himself. I'm pretty sure you could see his  
bedroom window from my bedroom window.

Elle stops in the bush, biting her lip. Thinking hard about this town she grew up in.

ELLE WALSH  
In an odd way I find it validating and it's like it wasn't me,  
I'm not fucked up it's just this place is a little fucked up.

Elle gestures around her, at the trees, at the town. On one of the trees a hand made sign has been nailed in - it reads JESUS SAVES.

Months flick by, landing on SEPTEMBER 2020.

Elle sits in her Mum's backyard, smoking a cigarette. She doesn't particularly look like she's doing anything at all. Just sitting, thinking, passing time.

ELLE WALSH (INTERVIEW)

It's a very weird period of life. I've lost everything.

We see various shots of empty pill packets, empty beer bottles, an empty bottle of whisky, cigarette butts. Elle isn't taking care of herself in her period of grief, she's trying to numb the pain.

Elle sits on the couch at her Mum's house, recording a video diary. She has a ridiculously huge glass of red wine in her hand, and her lips are stained red.

ELLE WALSH (VIDEO DIARY)

It seemed like the better I got the more close to my authentic self I got, the more unhappy Lauren became.

She sits staring into the distance, as if trying to convince herself of her own words.

ELLE WALSH (INTERVIEW)

None of this is my decision or my making.

In the backyard, Elle deeply drags at her cigarette, before butting it out in an ash tray.

We see the exterior of a new house that we don't recognise. It's an old character home in Fremantle, with immaculate lawns and flowers. Lauren swings open the front door. She looks older, we haven't seen her in a while. This must be her new house.

LAUREN BLACK

Alright come on.

Chuck rushes out the front door behind Lauren, as she swiftly walks to the boot of the car and opens it. Chuck immediately jumps in.

LAUREN

Good boy.

Lauren begins reversing out of her driveway, looking behind her.

LAUREN BLACK (INTERVIEW)

I left Elle.

We intercut Lauren driving with Elle, as she walks up a huge hill in Roleystone. Once she reaches the top, she sits down on a rock that overlooks the city. Elle cracks open a beer bottle and drinks.

Lauren gets out of the car at the river, and walks Chuck on a lead.

LAUREN BLACK (INTERVIEW)

I just couldn't anymore.

Lauren walks to the rivers edge. It's late afternoon, and the river is still, reflecting the blue sky. She sits down, with Chuck by her side, and together they look over the water. As she sits with Chuck, she explains where she's at.

LAUREN BLACK

I kind of just tried to explain to her the best I could -  
and it was the hardest thing I've ever done. Because  
you've essentially just gotta tell someone the life  
you've been planning together is no more.

The pain is fresh for Lauren, it's etched all over her face as she looks over the water.

Elle looks over the city scape from the hill, as if they are in the same moment together. She swigs on her beer.

ELLE WALSH

I think I wanted her to apologise. For the  
way she broke up with me.

Elle rips off the label of her beer, scrunching it up in her hand.

From the river, it's as if Lauren can hear her, and she answers her.

LAUREN BLACK

She was really angry. And I can understand that.  
Cause the biggest thing she kept saying was - why  
aren't you fighting for this? And the hardest thing was -  
I'd fought, I'd fought for 5 years, I'd fought for us.

Elle smashes a huge rock against the ground, slowly chipping its edges and breaking it into a thousand pieces. She grabs a part of the broken rock - and ditches it down the hill and out of sight.

ELLE WALSH

Like it solved a lot of problems for her.  
But she forgot that like you know, I still have to  
go out and be a trans person in the world.

Elle is stood up now, on the edge of the rock, looking down at a huge drop beneath her. She gathers small stones from the ground, and begins hurling them out into the trees. She looks angry, furious, at the situation, at Lauren.

INTERVIEWER

What do you think your flaws were in the relationship?

Elle ponders this question carefully. She picks up a new set of rocks as she thinks. Once she answers, she throws a rock for each flaw she admits.

ELLE WALSH

Selfishness. Lack of empathy.

INTERVIEWER  
Did you try to work on them?

Elle looks at the ground. She kicks a rock in front of her feet, then begins to walk away from the camera. But the interviewer isn't done yet.

INTERVIEWER  
What did Lauren do to help you through the transition?

Elle walks to the edge again - throwing a rock for each admission.

ELLE WALSH  
Supported me financially. Supported me emotionally.

Elle throws her last rock and looks down at her empty hands. She stands there frozen for a second, thinking deeply. Ready to take some accountability of her own for the downfall of the relationship.

She sits down, opening a fresh beer.

ELLE WALSH  
My thing was so big and consuming. That I guess that you know, her feelings probably got left out a lot and...

Elle stares out at the city scape before her.

ELLE WALSH  
It's just really scary. It's just a really scary experience. Not knowing what you're gonna look like, not knowing if it's going to work. If you're gonna feel any better.

Elle shakes her head at herself. She begins ripping the fresh label off her drink.

ELLE WALSH  
Like in a way I blame myself - but in another way I don't because like I had to do all of what I did. To get to here.

Here, on top of the hill, looking over the city. Here, in the female body that she has always belonged in. That she deserved from the start.

ELLE WALSH  
I think - I sacrificed that relationship -

Elle pauses, not ready for the gravity of this revelation.

ELLE WALSH  
For my gender to be matched with my physical body.



Elle drinks the rest of the beer in her bottle, and her body relaxes. Her shoulders become loose, and she sinks into the spot, letting the beauty of her surroundings and the end of the relationship sink in.

At the river, it's as if Lauren has heard these words directly from Elle's mouth. And the truth of it sends quiet tears down her face. She says nothing, but lets the tears flow out of her.

A song begins to play, it's Don't Forget About Me by Alice Bowman. The song is haunting sad and beautiful. The lyrics sing -

*Don't want to ruin this illusion, by saying something wrong. So I say nothing at all, I dream on, dream on.*

Against this song, we see Elle at home. She pulls lacy underwear up her legs. She secures a lacy bra around her back. She adjusts the front of her bra, lingering on the feeling of her full breasts. She begins painting her nails, a sparkly pink.

ELLE WALSH (INTERVIEW)  
My gender wasn't the reason it ended.  
But the thing that I had to do to correct this.  
Completely decimated my life.

Elle begins to paint her eyelids a deep blue. Everything she does is with perfection and precision, a vast contrast to the very beginning, where she had makeup smeared all over her, and the process was chaos. Here, it's a soothing art that she has mastered.

ELLE WALSH (INTERVIEW)  
I am nothing like the person I used to be.  
I can barely remember him.

As Elle does her makeup, there is no sign of the man that was before her. She is complete, in the body she always belonged in.

Back at the river, Lauren is still crying.

LAUREN BLACK  
I gave her everything that I think that she needed to  
be able to even half get through it. I wanted to  
give to her because I felt that she was deserving of it.  
And she deserves all the love in the world.

Elle opens a bottle of liquid eyeliner, and paints it onto the creases of her eyelids, just above her eyelashes.

ELLE WALSH (INTERVIEW)  
I miss her all the time. I'm just sad about  
it - that it's the end of it.

LAUREN BLACK

I don't know how I did it - I don't know how I'd do it  
again. I don't know how to tell anyone else to kind of do it,  
but as a human being all you need is love. And I just  
tried to give her love.

Lauren breaks down, heaving, putting her head in her hands. Her heart is broken. As if on cue, Chuck gets up from beside her, placing his feet in between her legs, and he begins licking the tears from her eyes. Lauren begins to laugh.

LAUREN BLACK

I know. I know. \*laughs\* I know!

Chuck leans his whole body into her, licking her tears dry. Lauren is laughing now, and she looks at the person behind the camera, everyone is captured by this beautiful moment of love.

Elle opens a red lipstick. She applies it to her lips, expertly.

Lauren is stood up now, and she looks over the water. Chuck smashes in front of her.

LAUREN BLACK

You ready?

Lauren begins walking away from the camera, leaving it in her wake. As she walks further and further away from the camera, the lyrics sing:

*Don't forget about me. Don't forget about me.*

Elle pulls a black dress over her head, and ties her shoes. She takes a step back and looks at her final form in the mirror - she is beautiful. Perfect. As Elle stares at herself in the mirror, she lets out a smile.

*Don't forget about me. Don't forget about me.*

Lauren has walked so far from the camera now that she is a dot in the distance. She makes a turn, and vanishes from sight.

WE CUT TO BLACK

Under black, the interviewer asks one final question.

INTERVIEWER

If you could tell yourself anything at the  
beginning of this, what would you say?

We see a montage of the beginning - the very first camera slate in the very first interview - where Lauren and Elle look like babies, nervous, excited.

CAMERAMAN

Mark it.

ELLE WALSH (INTERVIEW)  
And action!!!!

We flash through their whole relationship - the highs, the lows, the kisses, the love, the heartbreak.

LAUREN BLACK (INTERVIEW)  
Oh no I'd fallen in love. You couldn't tell me anything!  
Even if someone'd come up to me and been like,  
girl this shit's gonna be hard! You are gonna go  
through shit that you didn't even think was possible.  
I wouldn't have listened. Because I'd fallen in love.

ELLE WALSH (INTERVIEW)  
I wouldn't change any of it. I'm very  
grateful for the time we spent together.

LAUREN BLACK (INTERVIEW)  
I definitely realised that it wasn't just men that  
I was attracted to.

ELLE WALSH (INTERVIEW)  
I love her. And that it's just gonna hurt for a bit  
but that's fine. Sometimes things hurt.

The montage of iconic images from their relationship comes to a close, and a shot appears of a blue sky on a fresh summers day.

Elle is in the centre of Fremantle again, and she's going through bikinis on a rack!

Elle is on stage at a pub now, but she's not drumming, and she's not with The Love Junkies. Instead, she is playing the keys with a punk-rock lesbian band, and we recognise the members - they are Elle's friends from the porch.

ELLE WALSH (INTERVIEW)  
I joined Axe Girl. A pop-punk band on keyboards.

We see Elle and Mitch now - they are in a record store picking out records and showing each other, smiling, joking around like old times.

ELLE WALSH (INTERVIEW)  
I've hung out with Mitch and I think we're  
working things out.

Elle and Mitch sit drinking in a sunny backyard. Mitch is talking directly to Elle.

MITCH MCDONALD  
After finally getting closer to being who you wanna be -  
I've noticed just like you seem happier.

We see a series of situations which previously Elle had struggled, but now she thrives. She laughs during band interviews, she looks comfortable and natural around groups, not needing to talk about the transition so much anymore.

MITCH MCDONALD

It's just enabled you to kind of be in the moment  
without thinking about what could be.

Mitch and Elle run around a park throwing water bombs at each other and laughing, like they're teenagers again.

Elle's in the backyard with her Mum. Peta points up at the tall trees that need trimming, and Elle listens intently.

ELLE WALSH (INTERVIEW)

We're actually having a proper mother to  
daughter relationship. There are things we're  
starting to understand about each other - that  
are like 'oh, we're both like this,' you know.

Elle and Peta laugh together on the veranda.

Lauren is at the race track, on her A-Game. No longer worried about anything besides the job at hand. The job she loves.

LAUREN BLACK (INTERVIEW)

I see a future with hope. And opportunities.

Lauren is being interviewed at the race track, by a new camera crew. This time, they're not asking her about their relationship. They're asking her about cars. She speaks into the camera confidently.

LAUREN BLACK

We're drag racers essentially, every panel within that car,  
you can take it out within 10 minutes, it's all zoost,  
rift nut, make and designed so that we can work on it....

Lauren sits on a couch, and leans over to kiss Chuck on the head.

LAUREN BLACK (INTERVIEW)

I'm ready for anything that life throws at me.

Lauren smiles.

Ocean waves crash onto the sand. People jump off a pontoon into the water. The sun is just peaking above the horizon, and it's a beautiful, still summers night.

Elle walks across the sand, to the oceans edge. She lets the water wash over her feet.

ELLE WALSH

I remember when I was like at the beginning of all this,  
all I wanted to do was get to zero like where everybody  
else starts. I do feel like I'm there.

A song begins to play, it's 'First Day of My Life' by Bright Eyes.

As Elle looks over the water, the lyrics sing:

*This is the first day of my life. Swear I was born right in the doorway. And I don't know where I am,  
I don't know where I've been, But I know where I want to go.*

ELLE WALSH (INTERVIEW)

I feel like going forward there's no limits of  
what my life could be.

Elle looks over the wide expanse of the beach, as the sun disappears behind the oceans wall,  
leaving nothing but a purple glow.

CUT TO BLACK

CREDITS