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DETAILED PROPOSITION

Pictures of cars in different states of decay appear on screen. Dozens and dozens of antique Volkswagens and Saabs dominate the backyard of a house.

"My family was so poor that we didn't have hot water for ten years. My dad was slipping into dementia, leaving my sister, my mom and I with the huge mess he made. Not only did he hoard cars, but also timber, books, and hazardous liquids. I couldn't take a job outside of Massachusetts and abandon them. Someone had to take care of this."

Slowly, club music fades in. The pace accelerates.

"I didn't know what trans was at the time, but I discovered it through this new thing called the internet. For me, it all clicked. It really resonated with who I was. I also understood that porn could make enough of a profit to leave me the time to deal with this".

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December 31st, 2018 – Boston, Massachusetts

The music fades into the sad-looking backstage of a bar. Tara is in her underwear in the service corridor, under the unflattering neon light of the ceiling. She is looking into her luggage, which is filled with colorful clothes. Her innocent beauty and vulnerability clash with the sadness of what is around her. Dressing up, layer by layer, she is putting on her armor. *"How could it get any worse than this? I shouldn't have accepted to do this performance in the first place. Probably after tonight this dress, and performance, altogether, are retiring."* After a last sip of beer, she enters the room of the party. Tara is dressed in a huge baroque outfit that barely fits between two pool tables. The décor of the sports' bar clashes with the costumes of the night's crowd. There is not even enough open space for the performers to move freely.

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Reign, a long-time friend of Tara and organiser of the event, is speaking into the mic: *"Here comes Tara Emory, with her performance The Past, Present, and Future of Fan Dance!"*

The music starts and Tara starts dancing between the pool tables. Matching the movements of the choreography, images from other periods of her life appear on screen. She is doing the same performance in Montréal (2013), the Tranny Awards show (2012), and a Boston nightclub (2015). Images from those performances merge together as one.

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- TITLE – THE END OF WONDERLAND –

The End of Wonderland
A film by Laurence Turcotte-Fraser

Sodéc — Jeunes Créateurs
May 2019

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Wonderland Studio, Providence, August 2018

At the Wonderland Studio, it is sunny outside.

In an immense dark room, Tara is preparing a photoshoot. We are between various sets and props for different projects. She is drilling in the ceiling to make a light, cutting wood for a mattress base, tracing green polka dots on the ground.

“You don’t need much for an erotic shoot. I used to go really over the top with complicated sets and it wasn’t what people are looking for in the end. I started doing this over two decades ago. I had a hard time finding a job in animation and wanted more creative control. The last thing I wanted as an artist was to be known for drawing rocks in the background of Disney films.”

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Her precision and efficiency in the building of the set attest to her words. The director helps her to place a large round mattress on set and cut green polka dots out of paper. Tara pauses a second and moves her hands: *“It’s new, but my hands started hurting because I don’t stop making stuff. It’s probably a sign that I should do less”*. The director asks: *“Could you though?”* Tara smiles and goes back to work: *“I should just do less”*.

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While finishing to prepare her shoot, drilling and building the set, she shares how she started doing erotic photography. She started on film, often having her pictures declared “overexposed” by the film development clerk who did not approve of the content. The digital camera changed everything. Tara makes clear too, that her fetish is not being trans. She is a trans woman all the time, but her fetish is creating this over-the-top, bubble-gum, and larger-than-life creature. *“Back when I started, there was no way to make money on the internet without selling sex. Now it’s the reverse. If I knew that, I would have done things differently.”*

In her dressing room, filled with wigs and film noir femme fatale posters, her hand is searching through a make-up box. A giant mirror by her side and a close-up mirror in front of her, Tara is surrounded by her reflections. Taking rubber bands, tape, and a paperclip, she assembles them into a homemade facelift. Piece by piece, she assembles the outfit of the night; a pink wig, rotating fans covering her breasts and polka dot high heels. The transformation is complete, and the amount of detail put into her work is incredible. She sets up cameras and flashes. After putting the last pieces on her outfit, she does her photoshoot taking all the photos herself with the aid of a shutter remote.

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Pictures of the photoshoot appear on screen. No one would have guessed that the sets and costumes were made by one person. At last, we see the announcement of a new photoset posted on social media, complete with comments from her fans and the instant fame that they provide. Everyone wants a piece of Tara. After that post, another one appears on screen, showing the dressing room which Tara was in. In the post is written: *“I’m really going to miss my studio”*.

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Archival pictures from 1996-2012

With pictures, we go back in time. After university, Tara became a comic strip artist under her male birth name. Her comic, set in ancient Egypt, explores the lost gods. Sheeba, the main character, is a mummified cat stuck on earth trying to find a path to the afterlife. Tara spent a decade working on this comic book trilogy and made no money from it. During this same ten years, she started her gender transition, [entering](#) through the fetish community. She was going to comic book conventions as a boy, while going around the world as porn star Tara Emory. She was building the foundation of her persona. In one instance, Tara and her friends organised a photoshoot in the middle of a public park in Amsterdam, a sharp contrast to her hidden existence at home. *"In the beginning, I only had to work a couple days a month. I was invited all around the world and everyone knew my name. Florida, Amsterdam, Jamaica, I wish I could afford that now. I work twice as hard for a fraction of the money. No one wants to pay for anything on the internet anymore."* Nowadays, under Trump's administration, there is a tense political climate. Tara feels that right now some people are really fed up about trans issues. Pictures of crazy parties pass faster, bringing us back to the present.

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Hotel room, Montreal, 2013

A vibrant hat is on [the](#) dashboard of Tara's purple Citroen car on the way to Montreal fetish weekend.

Several pieces of extravagant outfits are aligned on a bed among corsets, ribbons, and giant bows. Tara has several suitcases and even her sewing machine in the corner. Reign, the organizer from the New-Year party, is sharing [the](#) room with her: *"Tara and I met at a party over fifteen years ago. She entered the room with the most gorgeous outfit I have ever seen. We've been friends since then."* She then continues on the purpose of BDSM: *"It is a way to experiment with new sensations for some, for others it's about looking fabulous. At its essence it's about pushing boundaries in an environment without judgment. Fetish weekend is more a fashion-oriented event, and it is why I think Tara thrives in it so much. I am coming here to sell merchandise from my shop in Massachusetts, Hubba Hubba".*

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As she says that, we can see both of them preparing in their hotel room. Tara is putting on a cherry patterned outfit and Reign helps her put long pink latex gloves. Tara in return helps Reign to lace her shiny corset.

We can see Tara walking down the streets of Montreal Fetish weekend. Tara is submerged by camera flashes, having pictures taken by various fans, and walks on the runway in her outfits alongside younger models from the fetish world. Under her very charismatic personal persona, Tara comes toward the camera and mumbles with a very shaky voice: *"Do you think I'm doing okay?"*. The contrast between her extraverted public persona and introverted self is sharp.

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The next morning, Tara is preparing for the photo tour that closes Montreal Fetish Weekend each year, in which participants are in their most striking outfits and parade through the city. Her "Little Bo-Peep" outfit is not quite finished, but she won't let that hold her back.

Hot gluing the base onto a giant bonnet, she opens up about the hardships of working in the sex industry.

"People say, never work in the sex industry because it can come back and haunt you" Since she never wanted to work in politics or to have a normal day job, she is ready to live with these consequences. "Good luck digging up dirt on me. It's all out there anyhow." She is not going to run out of ideas anytime soon.

Then follows a montage from different photo tours across the years. Hundreds of fetish-clad people are walking in Montreal's subway (2013), invading park Mont-Royal (2014) or navigating a boat on St-Laurent river (2015). All eyes are on Tara.

After the craziness of Montreal streets, Tara and Reign are relaxing in their hotel room. Talking about the fetish scene and opening up about Boston fetishism, Reign wants to talk about Tara's past. The director wants to redirect them to the subject at hand, but Reign insists. There is more to Tara's life, back at home. Tara agrees that there is much more that meets the eye.

Back in her violet Citroen, Tara is riding home. The party is finished.

Providence, October 2015

In Providence, a purple front porch of a purple house is ornamented with giant American flags. Tara comes out and candidly presents her 250-year-old home: "This is the colonial house I bought with my wife at the time. At the back is my studio, Wonderland." Cats roam the place, and all the decorations are colorful and curated. There are model cars covering surfaces in every room.

Going outside, a giant yard holds several old cars and a couple shells of cars. They are all hers, and between the couple in the front yard, the three on the other side of the yard and six lying in basement of Wonderland, a dozen cars are hidden on the property.

Tara presents a Jaguar she bought after her first breast augmentation. In a moment of inspiration, she was sure she could repair it though it's proving harder than she thought. She shows off a magical car-repair potion and pours it on the engine.

In the house, Tara shows drawings and storyboards for her movie as well as a script titled "Up Uranus". The goal of the day is to shoot some sequences for this film. Walking to the back of her property, we approach a giant building which looks like a warehouse. Entering it, we discover her studio, called Wonderland, filled with props, a changing room with wigs and mirrors and six or seven different sets in the making. This has been her workspace for the last ten years.

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She shows a half-finished spaceship and a set from another shoot. She takes in her hands a giant robot costume and puts it on herself. She explains how this big space allowed her to do crazy sets for her movie, including a thirty-foot-long corridor for the inside of the spaceship. Then, she shows a huge circular machine resembling what astronauts use to train in zero gravity. She sits on it and explains that it is a machine made to travel into the mind of its user.

Tara talks about her vision for her erotic sci-fi movie, which is filled with goofiness. "This is my vanity project. I'm only ten years late in the making". She can't stress this enough; she started this film ten years, one breast augmentation, and one marriage ago. In her office, sitting in front of her editing program, Tara goes on what she has left to do: "Only a few scenes left to shoot, and the special effects, and the soundtrack, and shooting those two scenes, and redoing some voices..." It becomes evident that after a decade in the making, this movie is far from finished.

After visiting the main floor of the building, Tara goes downstairs. The basement garage is as huge as the first floor and filled with six or seven antique cars and old-school bikes. We do a tour of a 60s mini bus she completely rebuilt. Most of the vehicles would be worth a lot of money in good condition but all are in different stages of decay. The vehicles are part of her heritage from her dad, who taught her how to repair them. Her dad was a mechanic who hoarded more than a hundred cars on their property. Tara has been trying to clean up this scrapyards for ten years. Her father's legacy still haunts their family dynamic.

Going back upstairs, she works on a miniature spaceship for her sci-fi movie, showing how to press a nail into the surface to fake a rivet. It is a slow, detailed process. The amount of work needed to finish this sci-fi film is huge.

In the morning, Tara is looking out the window, with all the sadness in the world. She is wondering what she could have done differently with her life. She doesn't know what the next move is and feels lost.

[Image of clouds from the window of a passenger seat of a plane.](#)

[Tara is talking directly to the webcam at home in her office.](#) "Hi, this is an Indiegogo to fund my feminization surgery. I want to reshape my hairline. I am calling my fans to give whatever they can to help me with this operation."

With this procedure, she could appear without a wig for the first time in years. She explains to her fans that she needs their help to finance a life-changing surgery. This surgery will improve her receding hairline and feminize her brow line, which Tara claims will improve her work as well as her day-to-day life.

"It's been years now that I can't go buy a jug of milk at the corner store without wearing a wig. I've never even been to a salon. I dream of having one of those cute pixie haircuts. I already know what I want to do with my hair after it's healed"

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Guadalajara, Mexico, April 2016

Landing in the second biggest city in Mexico, Tara is waiting with her luggage. She is picked up by Carlos, her driver and an employee of a medical facility specializing in trans surgery. "This surgery is a way to say goodbye to the last bit of my boy self." As she goes to her various medical appointments, we learn that this is her third operation, following two breast augmentations. Tara is not afraid of pushing the envelope anymore. Her last appointment of the day is with her doctor, Dr. Cardenas. The surgery can help with some of her baldness, but not all of it. There is no magic in the human condition.

Back in the recovery centre, we meet Dara, who is approaching surgery in a very different way. She started her [gender](#) transition at fifty-five years old. She feels she lived a lie most of her life and seeks to match what she sees in the mirror with who she is inside through plastic surgery. Before taking the plane, Tara and Dara exchange their vision of womanhood, coming from very different perspectives. Dara hopes to "pass" as a cis woman and be able to mix with the rest of society. Tara's objective with surgery is more about self-expression.

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Tara is healing quickly, and towards the end of her stay she has access to light therapy. Her face is filled with bright colors, switching from red to green. "You look like in a sci-fi movie" says the director. They both doubt this medical procedure will achieve anything substantial. In this somehow unconventional setup, she opens up. "My ex and I were this power couple in the Boston Fetish scene. We were both models, both beautiful, we ruled it all. We bought our house and created our place to host the community, our Wonderland, to have parties and a safe space for the community. We started writing the script of our Sci-fi movie and used the studio to make the biggest sets possible."

The lights on her face intercut with pictures of the construction of those sets and scenes from her movie. Set in a parallel universe in the future, this world has no men left. Two women are traveling in space and fighting testostrobots. These robots have giant penises and the only way to defeat them is to make them ejaculate, which forces them to reboot. Tara is the lead character and an expert at handling the testostrobots. They are ruled by a villain played by Tiffany Starr, a gorgeous trans porn star. The huge sets are made out of cardboard. The tone is quirky and funny. Tara's two sidekicks are robots resembling R2-D2 and C-3PO from Star Wars. The voice of Tiffany talks over shots of her super villain surrounded by her robot slaves: "I met Tara at a party in Boston and she invited me to Wonderland to shoot for her movie. It's been so long I barely remember what happened. When is the movie going to be out?" She shares how she started shooting porn, around the time she acted in Tara's movie. Over images of Tara going through medical procedures and surgery, Tiffany shares the hardship of having money for surgeries: "The government says 'You wanna be a woman, you need a vagina. You wanna vagina? You gotta pay for it.' The political climate is crucial for trans people, because their health and legal status are decided by the administration."

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Providence, June 2016

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Back in Providence, Tara is outside in her backyard, going through a toolbox. She is making the final adjustments to her purple Citroen before hitting the road.

Over images of her car riding in the sun, she opens up on her familial situation: "My dad and my mom had me when they were very old. Actually, everyone in my family lives forever. They bought their house in the early 20th century and renovated it completely".

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Black and white pictures appear on the screen, showing a house that looks like it was haunted. Her dad is constructing entire buildings, we see the first car of his collection, a beautiful Ford, one of the first. Tara continues: "I don't know when it started to go south with him, but after he got fired from a Volkswagen dealer as a mechanic, he started accumulating cars faster than he could repair them. We would go together to the scrapyards, and come out with new cars, or wood to build other sheds, or antiques. At the most, there was 78 cars in the driveway. But we barely had one that ran well".

Tara explains how big of a mess it was. Rusty cars and rotten wood were everywhere: "My dad and I got into some terrible fights over getting rid of stuff. He started to have dementia and it's only when he left for a nursing home that we could start cleaning the yard. I did most of the work. It's why I never left to LA to do porn, it's to clean up after my dad's mess and to take care of my family".

The Citroen arrives at the annual Citroen car show in upstate New York. Shiny, perfectly restored cars fill a parking lot. These people pay others to do most of the restorations, often totalling over a hundred thousand dollars. Tara is jealous. Despite the fact that Tara, like her father, does all her repairs herself, her car holds its own. Like Tara, the bright purple color with a matching sunroof she stitched herself creates a personality that stands out. At the car show, all the cars look like new ones. This is, somehow, the unachievable dream that was their backyard full of rusty cars for Tara and her dad.

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Sitting in the shade, aside from the crowd of the show, she tells us that it's time for us to meet her mom.

Providence, Tara's residence, 2018

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Wood is being thrown in the fireplace. Tara's mom, Caroline, is sitting next to it, surrounded by the cats of the house: "I have always been so afraid for Tara, she is living a dangerous life". Tara comes in the room and is trying to stop her mother. She doesn't want to be defended. Asked about Tara's dad, Caroline opens up: "Walter was an honest, simple man. He got fired because he was too slow to make repairs at the dealership. He was very thorough. He wasn't too imaginative." Tara pipes in: "Yes, instead of finding me a real name, he just named me Walter. I mean, after three Walters, maybe it was time for a change?". They discuss what it was like to live in their unconventional house, where finding space was a struggle. Tara says that her mom was able to clean her part of the yard. Caroline argues: "Stop making excuses for it,

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it's not because one part of the yard is clean that the property is not a scrapyard. You have to look at it as a whole." Tara's sister, Wilma, has never got over what Walter left behind: "She is very angry", says Caroline, "we are such a small family, but we are broken". Being an artist too, Caroline shares her vision of art. We see some of her paintings over her voice: "I create what comes to my mind. Other people are going to find meaning into it, I don't look for it myself."

The pictures that are drawing us in are in Caroline's studio, in her home. She is surrounded by dozens of paintings. She is very prolific. She takes one in her hand and shows it to the director: "Do you know what this painting is?" The director answers "Hum... in French we call it Nature morte, a still life painting". Caroline disagrees: "Those are mugs!" She laughs. Talking about Tara's marriage, Caroline is switching pronouns: "He had the most wonderful dress, one that he made himself". Tara is answering back to her mother: "She, not he". Caroline then turns to the camera and says that her son is afflicted by the same sickness as her husband: "The yard is a sculpture, but one made of rust and molded logs". Tara leaves the room, shaken. Following her into the yard, we find the same place that we discovered in pictures earlier, but now empty. Only one carcass of a car is lying there. Tara says it's normal her mom mixes pronouns, she is ninety-one. Tara is shaken though. On the way back inside her mother's studio, Wilma sees Tara and looks furious. She screams at Tara: "Get out of my house!" Tara and Wilma start fighting, screaming at each other off-screen.

Backing up in the driveway, Tara is in shock. In the car, she explains that Wilma is against anything related to trans identity. She keeps Tara from seeing her mom, while making her do all the yard work: "What is fair? Some people are born with a silver spoon in their mouth, some end up with a million dollar bill because their dad spent ten years in a nursing home. It's why at some point I said, fuck it, I'm going to stop giving a fuck and start doing porn on the internet. But I'm not going to end up bitter like my sister."

Pictures of Caroline's garden bring us back to the early 2000's. Flowers emerge from the ground, a sign of hope. But next to it are the rusty cars, rotting slowly. Tara's voice narrates: "After my dad went into the nursing home, I was really able to start cleaning. At the same time, I was going around the world for fetish conventions, and I was dressing up as a man to go to comic book conventions as Walter". The pictures overlap, from the rusty cars they had to dismantle to half naked pool parties in Jamaica. In contrast to the suffocating scrapyard, she has made a place where she can be herself. The pace is accelerating, it is suffocating between pieces of metal and people dancing in costumes. While one world was breaking down, she was building another. "I had my own share of the mess, because at some point I had twenty cars, mine are the Saab's. My dad, the Volkswagens. I had a collection of vintage bikes as well."

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Wonderland studio, November 2018

In the present day, autumn has settled in New England. A "For sale" sign is in front of Wonderland. Entering the studio, Tara is in despair. Her life is falling apart as she can't manage to make all the ends meet. Her hair is faded and limp as she puts on a blue jumpsuit and goes out to repair her shed. Her property is a big Lego game. She has to repair some parts of the house to empty the studio and garage, which requires moving things to her shed and carport, which in turn requires repairing those.

She doesn't have money to pay people to repair the garage, and because she recently switched insurance companies she needs to do the repairs soon. She doesn't trust anyone. Many fans have turned their backs on her. People who she's paid for repair work treat her poorly because she's a lady, and when realize that she's 'not quite' a lady it goes downhill from there. Whatever is next, she has to do something differently to get her head above water.

Back at the studio Wonderland, Tara builds a set for her sci-fi movie composed of nine CRT TV sets streaming old 90's porn. She is preparing Wonderland for its final party. Before leaving the room to greet her friends, she turns at the camera: "*I'm really going to miss this place*". The Boston fetish community comes for a last goodbye to Wonderland. Tara takes her friends on a tour of the studio, which is always changing, and tells them of recent developments. Reign follows Tara in the basement and jokes about the "precious" car pieces that are living on the garage floor. People join in a circle and play with fire, before continuing the show outside by juggling flaming batons. Inside a man plays with a bullwhip. Taylor, a new acquaintance of Tara, tells us how she admired Tara, even before she knew about her pornographic career. Tara tried to have fun but can't do it. Taking furniture she doesn't need anymore, she angrily puts it in an ever-growing fire pit. Wonderland is in flames tonight.

November 3rd, 2018 Providence, Rhode Island

An eagle is eating its pray in the lawn of the Rhode Island State House in Providence. People are protesting against the Trump administration, whose anti-trans policies are making it harder for people by the day. Even Massachusetts's existing anti-discrimination laws are up for vote. A rally is taking place in front of the State House under the rain. It is a warm call for unity and equality, stating that people calling for trans rights are ultimately calling for a more understanding society. "*You are not alone!*" echoes through the crowd. The trans community is very distressed by the additional pressure the government puts on their shoulders.

Tara is emptying her studio alone. She is showing the "progress" made in the basement. The director offers the crew's help, they can offer additional pairs of hands. Tara goes around but can't decide what she can or can't get rid of. Every object has its reason to be there. The film crew helps her to bring a giant round mattress to the second floor of her house. It was easier than she thought, for once having an extra pair of hands. Going back into the barn, she opens up about how she is afflicted with the same hoarding illness as her father, but that she is making progress. There is a fine

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line between a junkyard and an antique car collection, right? Going around, she decides to change direction; it's time to get rid of stuff. Tara firmly carries a huge desk from her dressing room in the studio and throws it by the door. Going back inside, she takes a sledgehammer and as she smashes at the wood, shouts loudly: "Take that, other people's shit!"

This starts a purge. In a breath, cars are being towed, walls in the studio are being torn down, the roof of her garage is being re-shingled. In the mist of this, new internet policies are put in place by the Trump administration, which make it harder for sex workers to work independently. Tara learns that because of recent changes, most of her content is banned from Tumblr. Moving images of Tara's neighbourhood pass in the background, accelerating as fast as the destroying and moving of objects happens. In disconnected phrases, Tara voice's is heard: "I don't know how I ended up with so many unfinished projects... In the end, half of the cars at my mom's place were mine... My sister never forgave me for this... I'm making progress, aren't I?"

New Year Eve 2018, Boston

Opening different boxes in panic, Tara is trying to find a wig for a performance she has to give that night for New Year's Eve. All her costumes are a mess, brought out in her house in panic: "Don't shoot this, I look like a hoarder". Watching a video of a past performance to remember what she is supposed to do, she is very critical of herself. "I shouldn't have accepted this performance in the first place, I wanted to make something new, but this old performance has to do". She puts on her makeup in her changing room again, but this time the place is empty. In her underwear in the service corridor, she is surrounded by ladders and empty beer bottles. She goes to see where she performs. There is no stage. The section with pool table will have to do for the dance. The director asks: "Why do you say that the Boston scene is dying?" Tara answers angrily: "Everyone's scene is dying isn't it?" Reign announces Tara's performance: "This is Tara Emory in her performance Past, Present and Future". Tara doesn't want to go; she is worn out. But, as soon as the music starts, Tara is floating through the pool tables; there is still hope.

Providence, April 2019

The flowers are growing again next to the plastic flamingos. Going back inside Wonderland, Tara shows the progress she made. Rooms has been torn down, the first floor is almost empty. Other sets are in the making at the back: "I have a bit of time left, and I try to use this space like there is no tomorrow. It is very stressful, because people visit the place regularly. Yesterday a man came in and was very aggressive. I'm afraid someone is going to walk in while I'm doing a shoot, so I do everything at night." She shows orange buckets on the ground: "Those are to fake that water is dripping from the ceiling. Which is true for one of the buckets, the other one is a bit of a stretch". She brings us to the garage downstairs: it is empty. Tara goes to show a huge crack, lengthwise across the concrete wall that was hidden by all the bikes and pieces of cars before. "I try to make this as visible as possible, this is the main reason I won't

The End of Wonderland
A film by Laurence Turcotte-Fraser

Sodec — Jeunes Créateurs
May 2019

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buy this building. It's collapsing on itself". As she says that, we hear people coming upstairs: "Hello? Someone's here?" Tara goes upstairs to meet them. We can hear the visitors, invited by the "For Sale" sign, without seeing them. She explains all the flaws in the building and they end up leaving. Going back upstairs, Tara shares her fear of having neighbours, but she'll have to get used to it: "Those folks weren't that bad, way better than the one yesterday".

All of the Boston fetish community is at the reopening of Reign's store, Hubba Hubba. After a year-long legal battle it is all hers, purchased from the late owner's relatives. This adult store has been a fetish community center for the last 25 years. Drinks are being served, Taylor is here with Tara celebrating and buying new outfits. Tonight, there is a Sin-O-Matic party, a fetish event, which all of them are looking forward to. Taylor shares how Tara became someone important in her life the last few months. Reign and Taylor are looking forward to Wonderland 2.0 and share how impressed they are at the work their friend did to clean her studio and her life.

Going back at Tara's place, Taylor and Tara are preparing for Sin-O-Matic. They both help each other tenderly. Going into the club, Tara's is dancing, empowered, looking more gorgeous than ever. Parallel editing shows her and Taylor doing mechanic work in the garage: "I am a fetish porn star by day, but I am a mechanic too. People want me to choose, but I don't want to. I am both". Going back in the club, we see Taylor, Reign and Tiffany partying all together. All worries are gone for the night.

Providence, August 2019

Summer is underway in Providence, Tara does a last tour of her property. She shows the next location for her Wonderland 2.0: "This year has been really tough, but I learned how to get rid of stuff". The director asks: "How does that make you feel?" Tara takes a moment to think: "Weird at the beginning, but I could feel the weight coming off my shoulders. After a point I was thinking 'What could I get rid of next?'"

We make a last visit to the old studio. The building is empty except for pieces here and there and one photo set at the far end, which Tara is working on. Being completely empty, the place breathes serenity. Its emptiness is a sign of hope. Downstairs, through images of the empty garage, a shot of the crack. In voice over we hear Tara: "But I have one last thing to do".

Back in Tara's car, we ride back to her mom's place. Tara opens the door and her mom greets her.

Montreal, September, 2019

Funk music fades in slowly. Bar lights shine in the camera lenses. Tara, Reign, Taylor and the rest of their group are back at fetish weekend. Dressing up in their best outfits, they walk down Ste-Catherine for the week. The mood is light; everyone is having fun.

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Later, in their hotel room. Tara and Reign talk about their past year. They both had to fight to keep what matters the most to them. What they have found within their fetish world is family. Tara says that she has had enough talking about herself and asks the director: "Now is it time to have fun?"

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