

*A grounded psychological
drama fractured by a sci-fi
mystery.*



The Hook

A newly qualified psychologist has five days to stop a grieving husband from killing himself, to return to the daughter he believes is waiting for him in a parallel reality.

*Love is a verb,
a doing word.*



The Setting: Bath, 1989

1989

An analog world of video cassettes, landline phones, and paper journals. Verifying Michael's impossible claims is harder, and his isolation is deeper.

Bath, UK

A beautiful, historic city of stone pavements and elegant Georgian buildings. It provides a cold, moody backdrop for a psychological mystery.

Harvi's Practice

A converted Victorian house with warm lamplight and Georgia O'Keeffe's *Ladder to the Moon* on the wall. A cozy refuge where secrets are shared.

The Contrast (Oxford University)

Historic, wood-paneled lecture halls and cold stone stairs. It represents Harvi's world of rigid academic logic, which Michael is about to break.



The Story

Two Lives. One impossible choice.

Bath, 1989. Newly qualified clinical psychologist, Dr Harvina (Harvi) Aman Kaur meets new client Michael Hewlett, a grieving husband who claims to have switched between two versions of reality for most of his life. He states that these realities are “Similar, not the same.”

Michael believes that, in one reality, his wife Mandy has recently died and that he never got the chance to say goodbye. He tells Harvi that he has a young daughter there, Georgia, who needs him.

Michael has booked five sessions over five days. He has come to believe that ending his life in this reality will allow him to return home permanently to his daughter.

For Michael, death is his way home.

For Harvi, she has five days to convince Michael that it's all a delusion and save his life.



The Revelation?

Harvi believes she has finally broken Michael's delusion.

But then, the story takes a turn. Michael reveals Mandy's full name was Mandeep Aman Kaur and that Mandy was named after her grandmother who died before she was born.

Michael believes that the woman he loved in another reality is sitting opposite him.

Harvi believes that the delusion is adapting and attaching itself to her in one last attempt to survive.

Michael begins listing Harvi's everyday habits, subtly foreshadowed throughout the film. These are ordinary behaviors that could apply to anyone, proving nothing in isolation, but now taking on an unsettling significance.

Michael insists he sought Harvi out to do what he never had the chance to do before - say goodbye to his wife.

Michael describes Mandy's treasured childhood jewellery box, gold, embossed with intricate patterns, and flowers decorating the inside of the lid, printed on dark blue lining.

Harvi denies ever owning anything like it. But for a fleeting moment, something in her expression suggests recognition.

The Final Goodbye

Michael delivers an emotional monologue, ending with the words:

“Even if the smallest part of you knows it’s true, that’s good enough for me.”

Michael leaves Harvi’s practice, his words leaving her visibly moved. Has he said something that has touched a truth she cannot explain, or is she confronting the possibility that she has failed him?

Outside, Michael steps out into the busy rain-soaked streets and disappears into the crowd.

After a moment, Harvi springs to her feet and rushes after him. Outside, she searches the crowded streets, calling his name. Desperate to move faster, she kicks off her heels and runs barefoot through the pouring rain.

She finally spots Michael near a pedestrian crossing.

He sees her. Smiles. We think we might get a happy ending. Then he deliberately steps into the path of an oncoming truck.

Michael is killed instantly.





The Ambiguous Ending

Following Michael's death, a worn-down Harvi visits her grandmother, Mandeep, at her country cottage.

Over tea, their conversation turns to Harvi's reluctance to embrace love and commitment. Her grandmother gently challenges Harvi, telling her that having her heart broken once is not a reason to stop using it.

Then, almost casually, Harvi asks her grandmother if she still has the sewing boxes they used when she was a child. Claiming she needs to stitch a split seam, Harvi searches through the belongings stored in the dimly lit cupboard beneath the stairs.

After examining several sewing boxes, Harvi discovers an embossed sewing box. This one is silver, not gold like the Jewellery box Michael described. **It is similar, not the same.**

Harvi cautiously opens the lid, searching for the floral pattern inside.

From the kitchen, her grandmother calls out, "Did you find what you were looking for?" The question echoes Angie's earlier observation that Harvi is "Always looking for proof."

Harvi looks up from the box.

Did she fail Michael or was he telling the truth?

Cut to black. The end.





Dr. Havina (Harvi) Kaur

30 Years Old • British Punjabi

Intelligent & Analytical

Recently qualified at Oxford University as a Clinical Psychologist.

Scientific Detachment

To her, love is just *“neurotransmitters, dopamine, oxytocin; the brain's way of rewarding attachment behavior.”*

Hiding from Love

Harvi believes that *“Humans are messy. Put two of them together, and sooner or later you get a train wreck. Best just stay off the tracks.”*

Always Looking for Proof

She struggles with self-doubt, and is always looking for a rational explanation.



Michael Hewlett

"Everything was similar, not the same."

The Grieving Husband

Michael is in his mid thirties and carries a heavy burden of sadness and regret. He tells Harvi that his wife, Mandy, recently died and he never got to say goodbye.

The Impossible Choice

He believes he switches between two versions of reality that are *"similar, not the same"*. He wants to end his life here because he has become certain it is the only way to stop the switching and return home to his and Mandy's daughter, Georgia.

A Devastating Love

His love for his deceased wife Mandy and their daughter Georgia is the center of his entire universe. To Michael, they are "home", and he would do absolutely anything to get back there.

Emotional and Sincere

He does not look or act delusional. He speaks with a quiet conviction that is impossible for Harvi to dismiss.



Mandy Hewlett (Deceased)

Michael's wife - Alternate reality - Harvi's Alternate

The Memory of Home

Michael claims that Mandy was his wife in the reality he calls "home." He remembers her as stubborn but beautiful, warm and loving. Someone who always put her family first and believed that ***"Love is a verb, a doing word."***

The Ghost in the Machine

Although Michael believes that Mandy passed away in a tragic accident, Harvi believes she is the product of his ill mind and that her memory is one of the anchors keeping him trapped in his delusion.

Mandy's Jewellery Box

Michael describes Mandy's treasured childhood keepsake: a gold jewellery box with embossed patterns on the outside and dark blue lining and pictures of little flowers on the inside.

The Ethereal Silhouette

We only see Mandy in Michael's hazy, out-of-focus memories, her face always obscured; a white wedding dress moving down an aisle, a warm laugh as he rests his head against her pregnant belly, or a sunny beach where she waves in a flowing white sundress and white hat.



Georgia Hewlett

**7 years old • Michael and Mandy's daughter •
Alternate reality**

The Heart of His Journey

Georgia is seven years old. She has dark, wavy hair and her father's eyes. After Mandy's death, she is Michael's whole world, and his entire five-day countdown is about getting back to her in time for her 8th birthday.

The Weight of Guilt

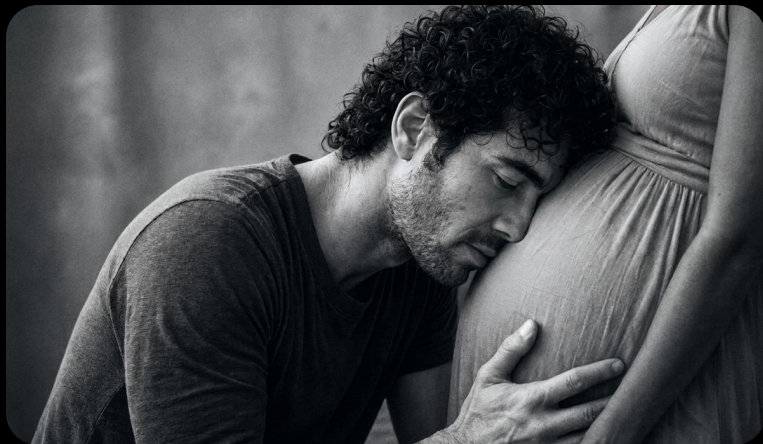
Michael carries a crushing sense of guilt. He knows Georgia is completely alone in her grief, mourning her mother all by herself while he is trapped in this other reality. He feels he has abandoned her when she needs him most.

A Daughter's Smile

Michael tells Harvi that Georgia laughs and smiles exactly like Mandy. She represents the pure, innocent family life that Michael is desperate to get back to.

The Fading Dream

In Michael's heartbreaking memories, we see Georgia grieving her mother's loss on a park roundabout. These memories are always soft, blurry, and out of focus images of a family that might not exist.



Angie Miller

30 Years Old • Harvi's best friend

The Anchor of Reality

Warm, down-to-earth, and funny. Her bright leather jackets contrast with Harvi's neat, clinical suits.

Protective & Street-Smart

She is instantly worried that Michael might be dangerous.

The Voice of Truth

She calls Harvi out: *"You analyse life. You don't live it"* and *"One day you're going to realise you spent your whole life watching everyone else have one."*

The Epiphany Spark

Angie helps Harvi get her clinical breakthrough by reminding her to look at *why* someone is saying something, rather than just *what* they are saying.



Kate Atherton

"Sometimes, it feels like he wishes he hadn't woken up at all."

Mid Thirties • Michael's Girlfriend • Harvi's reality.

Measured and Realistic

Kate is a solicitor: practical, grounded, and *"measured."*

The Suspicious Search

Worried and suspicious, she follows Michael to Harvi's practice. She initially confronts Harvi, believing Michael is cheating on her again.

Not So Virtuous

Kate hints that Michael's past is *"complex"* and that he has a history of lying. This suggests he might not be the innocent victim he plays.

The Messenger of Truth

She reveals to Harvi that Michael suffered from autoimmune encephalitis, which left him in a coma for 13 months. When he woke, he began acting like a different person.

The Devoted Partner

Kate has been with Michael for two years. When he was in his coma, she sat by his hospital bed every day, holding his hand and begging him to return.



Profesor Julian Mercer

“Miss Kaur, if the brain produces it, it is real to him.”

The Oxford Academic / Mentor

Neurologist, early 60s, sharp-eyed, tweed-suited and estranged mentor to Harvi. He commands lecture halls with effortless authority.

The Hard Science Realist

He believes *“there is no elegant why behind the mind's behavior, only biology.”* He has zero patience for *“soft sciences”* like clinical psychology and is disappointed that Harvi defected from her neurology studies to pursue it.

The Scientific Voice of Reason

He discusses Michael's coma and his history of autoimmune encephalitis with Harvi, warning her that the condition is fully capable of building complex, dream-like false realities that can seem completely real.

The Crucial Warning

He sets Harvi's urgent clinical goal: if Michael has built a system where death looks like a path back home, she must prove his delusion wrong before he acts.



Central Conflict & Thematic Debate

Science vs Conviction

Harvi's clinical explanation (autoimmune encephalitis, post-coma dream-states) versus Michael's claimed reality, his genuine love for his family, and his conviction that ending his life is a rescue mission for his daughter, Georgia.

The Rational Skeptic vs The Absent Ideal

Harvi believes love is a biochemical incentive structure designed for survival, built on scientific detachment and is always looking for proof. Harvi's alleged counterpart, Mandy, represents a completely different path. Mandy's belief that *"Love is a verb, a doing word"* is defined by presence, family, and the willingness to sacrifice personal ambition for those she loved.



Comparable Films & Target Audience

Who is SWITCH for?

The Staying Power of Ambiguity: *Inception's* spinning top remains legendary because it didn't cheat the audience; it respected their intelligence and left them debating long after the credits rolled. *SWITCH's* ending with the silver sewing box is designed to leave a similar haunting, conversational legacy.

Dialogue as Action: *The Man from Earth* & *Locke*. These films prove that you don't need massive action sequences to build tension. Like these movies, *SWITCH* is a high-stakes, dialectical chess match where the drama comes entirely from the clash of arguments and the gradual shifting of the character's internal world.

The Emotional High-Concept: *Another Earth* & *I Origins* use sci-fi elements not as spectacle but as a lens to examine human grief, regret, and the search for connection.

SWITCH shares this DNA. It is an intellectually provocative drama first, with a sci-fi edge that acts as a catalyst for emotional reflection. It's power rests on two central performances, leaving audiences to debate what they believe.

Production Considerations

Performance-led

Switch lives or dies on the authenticity of Michael and Harvi's performances, particularly their ability to convey complex emotions through subtle micro-expressions. A small supporting cast includes a child performer in brief, non speaking sequences.

Locations

A combination of interior and exterior settings, including Harvi's practice and flat, domestic locations, a laundrette, hospital room, university lecture hall, church, children's play area, beach, a period appropriate video store and Bath streetscapes.

Period Authenticity

Set in 1989, requiring careful attention to wardrobe, vehicles, props and location dressing.

Visual Approach

A grounded, character-driven film with a cinematic style punctuated by fleeting, fragmented images blurring memory, imagination and alternative reality.



SWITCH

Award Winning Feature Screenplay

Written by: Ian Soni-Comerford

Winner: Oxford Script Awards 2026 - Feature Screenplay, first time writer

Winner: BHFF Las Vegas 2026 - Best Screenplay Jury Award

Finalist: Cannes Script Festival, Cambridge Script Festival, London Women Film Festival, Calgary Independent Film Festival

Completed Screenplay available upon request. ian.soni.comerford@gmail.com

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