

Description:	Narrator:	Stuart's emotional parts/voices:	SFX
<p>Stuart wakes up in bed.</p> <p><b>TEXT ON SCREEN:</b> "STUART"</p> <p>He opens his eyes, yawning. As he comes round, 4 floating faces made of mouths, eyes and eyebrows appear and 'awaken' around his head. Stuart looks resignedly to them.</p> <p>As Stuart sits up he holds and shakes his head. He voices fade. Critical voice comes back (others completely fade)</p>	<p><b>NARRATOR:</b> "This is a film about Stuart...  ...Stuart and his voices"</p>	<p><i>(Yawn)</i> <i>(Breathe in / Sigh)</i></p> <p>4 indistinct voices all talking together: e.g. "can't do it", "football", "teeth", "no way"</p> <p><b>CRITICAL:</b> "Get up. Useless"</p>	<p>Head shift in pillow as he yawns</p> <p>Shifting weight as he sits on edge of bed Head into hands</p>
<p>Stuart is now dressed, cleaning his teeth in front of mirror. 3 circles shown on his T-shirt / chest, blue, red and green.</p> <p>Hears police siren, red system dominates Stuart looks worried, walks over to the door</p>	<p><b>NARRATOR:</b> "These circles represent our 3 major emotion systems and how they are balanced"  "The threat system kicks in"</p>	<p><b>ANXIOUS:</b> <i>(gasp)</i> "they're coming for you!" <i>(intensely)</i> "They know what you've done"</p>	<p>Brushing teeth Police car siren approaching Window net curtain fabric</p> <p>Police Running footsteps, Louder siren Police radio</p>
<p>Stuart is heading for the front door. Stuart imagines a patrol of riot police running towards him, beating</p>		<p>"They'll lock you up" "And never let you out" <i>(gasp)</i></p>	<p>Running footsteps on carpet Hands on front door</p>

<p>the house door down He gingerly pulls aside the net curtain to look out onto the street. <b>Police car drives past</b></p> <p>An old lady with a dog is walking past. Stuart looks at the dog, which suddenly transforms into an aggressive snarling beast, staring straight at Stuart. Stuart is sweating inside the house and the red circle is large and throbbing, completely dominating the other two circles. Seeing the coast is clear he manages to open the door and leave.</p>		<p><b>ANXIOUS:</b> (<i>whimper</i>) “too much” <b>CRITICAL:</b> (<i>scornful</i>) “pathetic”</p>	<p>Police siren distinctly disappears into distance</p> <p>Dog snarling</p> <p>Leash tugged away Dog sniffing harmlessly Female footsteps departing</p> <p>Hands on door Yale lock turn and Door slowly creak open Quiet Outdoor atmosphere</p>
<p>Stuart is now on the bus. A mother and young child sit nearby and the child is having a tantrum, screaming. Stuart looks uneasy / threatened – looks around vigilant as if suddenly everyone is looking at him on bus (keep this scene more subtle)</p>			<p>Bus atmosphere Baby gurgle Baby crying Passengers rustling newspapers Passengers clothing Stuart’s arm on window Stuarts feet on seat as he fidgets Bus rumble off into distance</p>
<p>Stuart is now on the football pitch. Blue circle dominant – drive, buzz</p>	<p><b>NARRATOR:</b> “Stuart’s drive system is online”</p>	<p>(<i>pursuing, drive-related sound / thought</i>) “Come on,</p>	<p>Football pitch atmosphere (no audience, more like general non-specific yelling, ball and body contact noises) Goalkeeper hitting his gloves</p>

<p>Seeing other team members pass</p> <p>He misses a pass and jogs off pitch Back to red circle Stuart is seen physically retching at pitch side.</p>		<p>come on”</p> <p><b>CRITICAL:</b> “they don’t want you in the team” <b>CRITICAL:</b> “miss”</p> <p><i>(Breathing heavily)</i></p>	<p>Stuart’s footsteps</p>
	<p><i>Scene Break</i></p>		
<p>Stuart is in a waiting room to see the therapist.</p> <p><b>TEXT ON SCREEN:</b> “Stuart is starting a therapy to help him cultivate compassion for himself, his feelings &amp; his voices”</p> <p>Sweating, jumpy, looking around nervously, putting his head in his hands. Door opens.</p> <p>Therapist puts him at ease. Offers him a choice of chairs to sit in.</p>	<p><b>NARRATOR:</b> “Stuart is starting a therapy to help him cultivate compassion for himself, his feelings &amp; his voices”</p>	<p><b>ANXIOUS:</b> “don’t trust her” <b>CRITICAL:</b> “weak”</p>	<p>Tick tock of clock Door open</p>
<p>Stuarts heart stops hammering and his shoulders relax. His hands stop trembling and he looks calm. Soundtrack should change to reflect Stuart’s switch in mood. (Background colouring can start</p>	<p><b>NARRATOR:</b> “Over time, Stuart’s therapist gradually helps him to feel more safe ...  ... they practice exercises</p>	<p><i>(Calm-deep-slow breathing)</i></p>	<p>Armchair expanding (?)</p> <p>calm tranquil nature noises – subtle bird twitter, gently rustling leaves / wood atmosphere</p>

<p>changing too, e.g. from jagged to smooth)  Stuart's eyes close as he relaxes in the chair. Nature scene background (faint trees, birds etc)  These exercises activate the soothing system in Stuart's body. The green soothing circle has increased, shrinking the red circle.</p>	<p>that help him feel more grounded and still, slowing down his body using breathing and imagery...   ... activating his soothing system"</p>		
	<p><b>NARRATOR:</b>  "Stuart develops an image of an ideal compassionate person, focusing on each of its compassionate qualities"</p>		
<p>Still eyes closed, image of his face becoming superimposed with the compassionate image, then zoomed out to see whole body movement</p>	<p><b>NARRATOR:</b>  "He tries to imagine what it would be like to step into this image, and become this compassionate person..."</p>		
<p>Stuart walking around therapists room 'in the skin' of his compassionate self, e.g., standing tall, head up, more open arms, looking ready to engage with people / things.  Flashes of yellow in shoulders etc  Scene transforms from Stuart in</p>	<p>... He walks around acting the part of his compassionate self, getting a sense of what that would feel like, how he would think, what he would do...</p>		<p>Footsteps on carpet  Footsteps at home</p>

<p>therapy room to him at home, firstly continuing to practice his compassion-embodied walking, then practicing something more soothing like deep breathing with calm music playing in background</p>	<p>... He practices at home as well, and gradually begins to deepen his understanding and sense of his compassionate self”</p>	<p><i>(Calm breathing)</i></p>	<p>Sit in chair Switch on stereo Background music</p>
<p>The compassionate self becomes a strong core within Stuart, a strong and calming influence</p> <p>The yellow core transforms into the compassionate self in next scene and his body disappears.</p>			
<p>Stuart’s compassionate self face at the centre of the 4 voices. This is the first time we see the voices and the compassionate self together.</p> <p>The voices start off quite small and distant in each corner of the screen, looking away. Compassionate self draws them in closer (maybe with beckoning hands, maybe not)</p>	<p><b>NARRATOR:</b> “As Stuart feels safer, the decides to start a conversation from his compassionate self to his most critical voice”</p>	<p><b>COMPASSIONATE:</b> “Hello” <b>CRITICAL:</b> “What do you want loser?” <b>COMPASSIONATE:</b> “I want to understand you. I want to help you feel safe.” <b>CRITICAL:</b> “Safe? Nothing’s safe around here. If it wasn’t for me you’d be, you’d be...” <b>COMPASSIONATE:</b> “I know you’re trying to protect me. Thank you. Thank you for reminding me that I get scared. You’re right, I do. But I want to start overcoming my fears now. I’m ready.” <b>CRITICAL:</b> “You want to get rid of me?” <b>COMPASSIONATE:</b> “No. I don’t want to get rid of anyone. We can work on this together”</p>	

Wideshot of outside. Stuart peering out into the big world, at all the many people getting on with their lives.	<b>NARRATOR:</b> “Hearing voices is a common human experience. It can often be linked to something difficult or painful that’s happened in the past”		Outdoor town atmosphere – quiet to begin, growing more evident as we pull out from Stuart’s window and reveal wider world. Train passing by Pedestrian crossing noise Van driving into shot and stopping at crossing. Peoples indistinct chattering
	<i>Scene Break</i>		
Calendar to represent the passing of time (but vague in terms of amount of time, e.g. could be weeks or months)	<b>ARRATOR:</b> “Although tricky at times, with lots of practice and encouragement, Stuart’s compassionate self becomes better developed”	STUART: exhales	Gust of wind blows leaves from trees Calendar page being turned and ripped off
Stuart leaves the house confidently. On the street he sees the old lady and her dog from before. He has a moment of fear		<b>ANXIOUS:</b> “danger!” <b>CRITICAL:</b> “back to bed. You’re not ready” <b>COMPASSIONATE:</b> “It’s ok guys. Thanks for the warning. I’ll keep an eye out, but there’s things I need to do today”	Door open. Stuart step out. Locking door. Leash jangling as dog approaches. Dog sniffing. Stuart step backwards quickly
Dog sniffs at Stuarts feet and Stuart			Stuart striding to exit scene

<p>and the lady smile at each other</p> <p>Stuart goes into the local shop and takes a newspaper. Stuart takes the paper to the counter, where the shopkeeper is busy behind some boxes and unintentionally ignores him. Stuart gets anxious for a second, looks at the door, thinking about leaving</p> <p>Then keeps calm and waves to get the man's attention, who serves him</p>		<p><b>ANXIOUS:</b> "um, errr!!" (<i>whimpering</i>)  <b>COMPASSIONATE:</b> "hey it's alright, we can manage this"  <b>ANXIOUS:</b> (<i>nods and fades away</i>)  <b>CRITICAL:</b> "we'll see"</p>	<p>Outdoor town atmosphere.  Indoor shop atmosphere -  Picking up newspaper.  Shaking newspaper  Shopkeepers body movement in surprise.  Clipboard on counter.  Change dropping into hand</p>
<p>Stuart sitting on bench reading newspaper. We see a voice fade in by his ear – then Stuart's compassionate 'glow' as if Stuart is having an internal conversation - and the voice fades away</p>			<p>Park atmosphere. Newspaper held in hands.  <b>CS and critical voice exchange inaudible dialogue of sounds</b></p>
<p>Stuarts compassionate self face at centre of the four voices  We see four brick bridges being built out towards each of the voices.  Then this holds steady/secure as if to represent strong bond</p>	<p><b>NARRATOR:</b>  "Stuart now feels safe in relation to his voices. He understands and accepts them. They're very much part of the family, but no longer running the show. With his compassionate self in the driving seat, Stuart can now follow his <i>true</i> desires."</p>		<p><b>Bridges expand out to voices</b></p>

<p>The stable bridge image transforms into Stuart playing football again, part of the team. (3 colour circles on his chest in equal balance). Stuart gets the ball stolen off him, but he bounces back quickly from the 'set-back', doesn't dwell, and keenly re-joins the action.</p>		<p><i>Stuart: (A few heavy breaths)</i></p>	<p>Thud of football on Stuart's chest, knee then dribbling. Opposing player tackles ball away from Stuart Stuart jogging away in pursuit of the ball</p>
<p><b>TEXT ON SCREEN:</b> "Compassion is the courage to descend into the reality of human experience" – Paul Gilbert, founder of Compassion Focused Therapy"</p>			
<p>Credits</p>			